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THE EDUCATIONAL SIGNIFICANCE OF PUBLIC SPEAKING COURSES AS STIMULATING EXPRESSION*

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"I CAN express anything; but I have nothing to express." The late President Hyde of Bowdoin used frequently to refer to this actual complaint of a certain teacher of rhetoric. Perhaps this rhetorician was distinguished chiefly by the fact that he acknowledged his sad situation. His example may nevertheless be regarded in several different lights. According to the first, vigorous President Hyde pointed to the man as cautioning against undue emphasis upon the technique of composition. (Yet the author of "The College Man and Woman" confessed to having made it a fixed rule that for every minute he was to speak he spent an hour in preparation—five minutes, five hours; five public lectures, three hundred hours). According to the second, it is hard not to interpret the rhetorician's remark as an indictment of himself. According to the third, I wonder, as I recall a kind of pedagogy which was slowly expiring in my early school days, and still more as I observe middle-aged and elderly individuals, well-informed, often

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gifted, at business meetings, town meetings, and elsewhere, maintain silence while foolish or vicious measures are being adopted,—I wonder if that rather ridiculous rhetorician—a remote predecessor of mine, I think, on the Bowdoin faculty—was not a victim, a natural product of a defective educational system. It is, at any rate, of Public Speaking Courses as furnishing mere students with a stimulating opportunity to express something, that this paper is concerned.

Acknowledgement should first be made of the marked pedagogical improvements in this connection with which we are all acquainted. It is a peculiarly stupid or anachronistic teacher today who regards his function as that of a pump or sluiceway or graduated glass engaged in filling from some reservoir of knowledge the empty vessels in the shapes of craniums ranged in front of him. Teachers in our numerous and notable technical schools and colleges, in our business schools, in our art, music, and vocational schools, in our domestic-science, manual-training, and shopwork departments, may even feel that my making reference to that abandoned notion of a teacher's function is itself evidence, on my part, of antiquity, not to say senility. The object, the determination, to elicit individual expression, to stimulate originality, is in those fields of education, quite frankly acknowledged and quite faithfully pursued. And the attitude which in those once novel fields is prevalent has altered materially the character of all education. Even my colleagues, the teachers of ancient and modern languages, contrive, I am convinced, to instil not merely appreciation and understanding but also an eagerness for discovery and invention. That knowledge is power has long been considered a truism, and for now these many years it has been the rule and not the exception to unlock and occasionally to test the gears between the two. All this is simply to stress that in undertaking to stimulate expression, courses in public speaking are not entering an unoccupied field; they are additional cultivators, not lonely homesteaders.

That the field is overworked or even adequately cultivated, however, not even the most complacent among us, I suspect, would maintain. And the records of our graduates, the extent to which the great majority of them simply fit themselves into the existing scheme of things and let the world wag inanely on, is sufficient in-

dication to most of us that more individuality, more advance calculation of the twos and twos of life, more thoughtful action and less complacent inaction would be worth securing. To the teacher of public speaking, I believe, may come, along with the satisfaction of having assisted a useful young speaker to a prompter and larger effectiveness in the process of speaking, the larger satisfaction of having helped to unshackle in him the impulse to give out what otherwise would be kept concealed. Perhaps the rhetorician, pathetically paraded at the beginning of this paper, would occasionally have been furnished with a theme for his art, had he, in youth, formed the habit of expecting himself to have thoughts to express.

Two facts of importance in this connection, at any rate, seem to me to be outstanding: The prevailing effect of by far the larger number of our academic courses of study is such as to form in the student the habit merely of receptiveness. Moreover, the adequate functioning of these students, beyond Commencement Day at least, requires that they be not merely reproducers but producers, transformers, originators. A recitation here and there, a conversation now and again with an instructor or a classmate, a thesis embodying a bit of research, each of these may and undoubtedly often does surprise the student into a realization that he too can contribute to the world of ideas. One realm of instruction, that of English Composition, furnishes the student with very powerful incentives to originality. But every one of the opportunities I have mentioned, except the last, is apt to seem merely incidental, fortuitous; it does not tend to induce the habit of expecting from within ideas worth expressing—almost the contrary. English Composition, also, notwithstanding strides which have been made in recent years in the direction of natural motivation, the prospect of printing or other publicity, involves the very limited concern, reaction, perhaps publicity, of the instructor. And it is sadly true that although a naturally original and ideaful student is by no means out of place in our modern educational institutions, these institutions, through their instruction courses, are not so constituted as to impel those not normally original to be habitually inclined to make the most of what originality they possess.

It would, of course, be absurd to maintain or to imply that formal courses in public speaking constitute the only means of

making habitual this evolving and employing original ideas. I have stated that other college courses contribute considerably to this result. Many forces in our American civilization apart from academic influences might be enumerated as helpful. In England, so far as my rather extended and careful observation goes, the vague forces of custom and public opinion are effective to the same end. The young man of parts there seems somehow to recognize that an obligation to speak and to contribute ideas rests upon him. Read with me between the lines as well as in them the following from the *Oxford Magazine* (Weekly During Term) for November 8, 1923:

"*Oxford Union Society.* The Centenary Celebrations will be held at the end of this term.

"There will be a banquet on Wednesday, December 5th, in the Town Hall, at which Lord Curzon, the Archbishop of York, Mr. Asquith, Lord Birkenhead, Sir John Simon, Mr. Hilaire Belloc, Sir Anthony Hope Hawkins, and many other ex-officers and life-members of the Society have intimated their intention to be present.

"On Thursday, December 6th, there will be a Centenary Debate at which the motion will be: 'That civilization has advanced since this Society first met.' Professor Gilbert Murray, Mr. John Buchan, Mr. A. E. W. Mason, Father Ronald Knox, and Mr. Philip Guedalla are among those who have accepted invitations to speak at this debate."

A previous issue had reported that the division on the not specially interesting question debated at one of the regular weekly sessions, carried (or lost) the measure by a vote of 148 to 137, and complimented certain of the speakers for having impressed or amused the audience aften ten o'clock, the debate having begun at eight.

Now the Oxford Union is but the most conspicuous of many Unions in England, one at practically every university or college of importance. Each is what we call a student activity, an extra-curricular activity; its members receive no "academic credit" for their participation in its discussions. I take these Unions to be but evidences of the public opinion which makes it the natural thing, as with us it is the acquired thing, to be concerned vitally with public matters, thoughtful, even original, in dealing with them, and communicative, even eloquent, in public speech concerning them. They get along in England without courses in public speaking. In America, we require them, and can, I believe, make them more efficient by the means which I proceed to discuss.

A well-organized and intelligently conducted course in Public Speaking, preferably late in one's academic career, may fit in to advantage. The problem of providing material for speeches in such a course becomes a problem of detecting and cherishing into more active flame any discoverable spark of originality, of disclosing some tendency, either conscious or instinctive, to be dissatisfied with mere echoing, reproducing. As each successive speech is prepared, the notion grows upon the student that with any intelligent being's selection and employment of facts and ideas will naturally flow also something of himself, of his own unique capacity for transforming and modifying those facts and ideas so as to make them more effective. What such a habit, really well developed, in the students who come to us for study, might accomplish in a decade or two, who can conceive!

From this point of view, our courses in public speaking may be regarded as extremely valuable means of rounding out our students, bulging as they are with facts, and innocent, as they often seem, of any but echoed ideas. I confess that among my most treasured recollections as a teacher are instances of men who left my class rooms not proud of their ability to stun multitudes with their erudition but with a new respect for the thoughts they could with justice term their own and with a new confidence in their power to face new situations, to rely upon previously hidden resources, to think.

This proposition as to the function of courses in public speaking carries with it as a corollary that the unit of consideration is the individual student. His background, his accumulation of knowledge, his peculiar tendencies and tastes, are what are to be afforded expression. The courses designed for the purposes I am stressing do not therefore involve long bibliographies and extensive reference shelves, nor any arbitrary and pre-determined assignment of fenced-in sections of the realm of knowledge. They do involve conferences, many of them perhaps, with each student, and a kind of ferreting process on the part of the instructor. They involve, to change the figure, what might be called intellectual midwifery. The less robust students, intellectually speaking, must be treated almost like invalids. The more robust, still speaking intellectually, thrive rapidly upon the treatment. The process repeated from five to fifteen times, according to the number of for-

mal addresses, informal speeches, and even impromptu talks which can be required during the year, the process of idea-producing involved in this succession, I say, goes measurably far in the direction of establishing a standard of mental fecundity to which all believers in a high intellectual birthrate may repair.

Of course the instructor may fail in his quest. His patient raps upon the frame of consciousness wherein apparently a student dwells, may bring forth only a hollow sound; the ensuing speech may consist of echoes from beginning to end. In that case a student of equal capacity who has acquired ideas concerning Peace or Industry or Municipal Taxation from a course of reading or a semester of concentration, will put my type of instructor temporarily to shame. But these cases are few, probably no teacher could make much of them, and the ensuing ten or twenty years, at any rate, will furnish the only reliable basis for judging between the two methods.

One responsive, reasonably high-grade intellect in a group of students, moreover, furnishes the instructor whom I contemplate, with his greatest help. Such a student will quickly reveal himself through the process of speech-preparation and delivery which I have outlined; and the type of intellectual integrity which he represents seldom needs expounding to the rest of the class. Thereafter the group has in its group-experience a scale of measurement. And, fortunately, experience shows that this high-grade intellect may be counted upon to appear in the elective-course enrollment. For him during the early days of each such course, the instructor may yearn exceedingly; with him or with several of him once discovered and recognized, the instructor may proceed confidently, almost contentedly.

There may still be a place, then, in the system of so-called higher education for speech work which consists wholly of reproduction—declamation, memorized recitation; though I for one do not believe there is. In institutions of learning which aim at large-scale production, there may properly belong courses in which running some intellectual gauntlet may reveal in students valuable and otherwise undiscovered sources of thought, subject-matter for worth-while expression. But I submit that the educational significance of courses in public speaking as a means of individual expression should not be overlooked, and that the nature of our ordi-

nary means of education and the enduring need of the world for thoughts that are not merely echoes, combine to recommend the employment of courses in public speaking as a stimulus to students to form the habit of expecting that each shall have ideas, something to express.

PUBLIC SPEAKING AS A MEANS IN EDUCATION*

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IN the thirty minutes alloted me this afternoon, I have tried to bring you a single and simple idea of how instruction in Public Speaking may serve as a means in education, an idea that you may have phrased in your own minds much more effectively than I can phrase it, and that you may have successfully tried out in your own teaching.

I have taken the term Public Speaking to mean the whole body of education that deals with the teaching of the spoken word, whether that spoken word clothe your own thoughts or the thoughts of others. As you will see, I have chosen to apply it specifically to reading rather than to speaking.

May I say before going further, that my paper is not at all technical, so should there be any one person here this afternoon who lives by bread alone, that person, I fear, will go away hungry.

To get my subject before you from the angle chosen, may I use the very simple and satisfactory definition of education given by the late Professor James of Harvard:

"The best thing an education can accomplish for you is to enable you to know a good man when you see him."

To know a good man means that one has found the fundamental values of life and has learned to apply those values to living. To know a good man means first of all that one is himself a good man. By virtue of his own integrity he knows goodness when he

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sees it, whether in men or in the whole paraphernalia of life—that is the orientating quality of the good or educated man, that at once and unerringly he knows goodness.

"Whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report"—these things he knows unerringly and always, everywhere, regardless of the accident of environment. Now a good man is physically, mentally and spiritually sound—being physically sound he speaks correctly, being mentally sound he thinks clearly, being spiritually sound he feels truly.

I shall proceed to show that these three fundamental and characterizing qualities of the educated man, may be attained through Public Speaking.

The educated man being physically sound his speech is perfect—this end in education has been attained through instruction in Public Speaking as the means. Accepting literally the phrase: "The power of God-given speech" he essays to speak at least with the tongue of man, if not of angel, instead of with the hideous, throaty, de-nasalized mouthings and mumblings that the average person is content to call speech. The limited vocabulary, uncouth diction, faulty enunciation and vocal abuse of the average person in or out of school is the best argument I know in favor of man's descent from a prehensile, arboreal ancestry. An unhappy mother once told me that she had been under the necessity of taking her rather sound-sensitive daughter out of college because the high, harsh voice of one of the young woman's lecturing professors was literally undermining her health. I've sometimes wondered how much the aggravation of nervous diseases in children could be traced to the nerve wrecking voices of the many—(the majority?) of teachers in the schoolrooms—themselves the victims of nerves on edge at the sound of their own voices.

To awaken a consciousness in our students in the schools and colleges of the dignity and beauty of speech, is no small duty and privilege of education. We, as members of the so-called "Speech Education" profession, must, through teaching and speaking, help to perfect speech in others, until the standard of speech is universally raised, and the tawdry makeshift we accept, either because we are too indifferent or too indolent to demand a more perfect speech,

will not be condoned as it is today, in the home, in the classroom, in the pulpit, on the platform, and on the stage.

I don't need to say to a convention of teachers of speech, that the spoken word is the living word, that poetry read by the eye is not poetry, any more than music read by the eye is music. Just as truly as a musical notation has to be translated into sound to be music, so words written in metrical form, obeying the laws of rythm and metre, must be spoken by the human voice before their complete beauty is realized. The color, timbre, tone of the human voice; the delicate inflections and nuances that reveal the most subtle shades of thought and feeling, make it the most perfect of all musical instruments. To my thinking, poetry is only near-poetry on the printed page; only when it is transmitted into living beauty, through the medium of perfected speech, does it come into the fullness and glory of its re-creative power. "The voice is the man." The universal hall-mark of the cultured person is his speech. It is the measure of his mental and emotional range. It is the unfailing touchstone that tests the quality and calibre of his education.

To awaken voice-consciousness then toward the end of better speech, which I take to cover vocabulary, diction, enunciation and tone, is an essential part of education toward the end of being physically perfect, which is part of being a good man. May I emphasize this first point I am trying to make, by reading what Whitman says of voice and words?

Vocalism, measure, concentration, determination and the divine power to speak words;
Are you full lunged and limber-lipp'd from long trial? from vigorous practice? from physique?
Do you move in these broad lands as broad as they?
Come duly to the divine power to speak words? for only at last after many years . . . . . .
After complete faith, after clarifyings, elevations, and removing obstructions,
After these and more it is just possible there comes to a man, a woman, the divine power to speak words;
Surely whoever speaks to me in the right voice, him or her I shall follow
As the water follows the moon, silently, with fluid steps anywhere around the globe
All waits for the right voices,
Where is the practis'd and perfect organ? Where is the develop'd soul?

* * * * * *

The trained mind, the educated mind, the good mind of the good man, thinks clearly. Might we not say that clear thinking is education? To think clearly means that one recognizes values. The clear thinker knows the highest when he sees it—he not only knows a good man, but a good horse, a good house, a good poem, a good painting and a good prayer. Clear thinking puts one in touch with the best that has been thought and said in the world, for clear thinking enables one to know the best and desire the best, because clear thinking recognizes the value of the quickening power of contact with the best minds that have given us our great literatures, our great arts, our great philosophies and our great sciences.

To think clearly means to understand clearly. People who understand clearly are not likely to walk off into quagmires of false cults and creeds, or pseudo-sciences and pseudo-arts and take the name of truth in vain. The clear thinker maintains his equilibrium while sifting the ephemeral from the eternal, he learns to distinguish truths from half-truths, to know that truth is not hidden in any one place, that it is not hidden at all; truth is the obvious, not the occult. Clear thinking clarifies our vision that we may perceive truth.

To think clearly means to relate oneself to life in such a way as to use all one's faculties toward the enrichment and fulfillment of life. He serves life best who lives life best and only through the happy and harmonious development of all his faculties can man relate himself intelligently to the world in which his neighbor lives; and the work and worship by which his neighbor lives, are as vital to him as his own.

To think clearly is to find yourself. The man who finds himself has thought himself into harmony with the material world which he sees and the spiritual world which he feels. He has found the answer to the most insistent question of his whole mental and moral being and the answer has set him free. In this freedom his capacity for getting and giving is increased a hundredfold. He functions in the entirety of his being, all his faculties and powers developed and dynamic.

If the courses in Public Speaking in our colleges can train for these results of clear thinking (and I mean to show presently that they can), then Public Speaking has served as an effective means in education.

The Public Speaking of the future having supplied two fundamental requirements of the educated man in training him to speak correctly and to think clearly, it completes the trinity of perfection in training him to feel truly. To speak correctly, to think clearly, to feel truly—to speak, to think, to feel—a simple creed, but the be-all and the end-all of education. Immediately the Behavioristic school rises to a man and says: If a man thinks clearly, he feels truly, for the concomitant of clarity of thought is truth of feeling. We accept this statement unreservedly—merely arraigning ourselves and our faulty educational systems that truthful feeling and its spontaneous expression has suffered stultification and abortion and is so seldom seen or heard.

We are the victims of the inhibitions and artificialities that show how pitifully and pathetically the blind mind is leading the blind feeling, so often housed in the blind body. Public Speaking then must be the remedial means of restoring vision so that voice and body are the free and responsive revelators of clear thinking and true feeling.

How is Public Speaking to serve as the means of this threefold education of speech, thought and feeling? The answer is so very simple: By teaching the student to read aloud the great literatures —particularly the literature of poetry. I think Public Speaking will do its best work in education by bringing the minds of youth in contact with "the breath and finer spirit of all learning" as it is found in the great poetry of our race.

The specialized, vocationalized, hybridized education of today has driven the humanities out of the college curriculum or at least de-humanized them. The scientific method invading the field of English Literature has destroyed the truths literature was meant to teach and left us in possession of merely fictitious values, a machinery of analysis, useful enough in its place. The philological and historical aspects of language and literature are both interesting and valuable studies, but to substitute them for a knowledge of the literature itself, and the quickening spirit of literature, is to sell our birthright. A few great teachers of literature have recognized the fallacy of the so-called scientific method applied unqualifiedly to the teaching of literature—have made a distinction between literary knowledge and literary culture, and have frankly said that the highest form of literary lecturing is interpretative reading.

Such reading reveals the essential, absolute quality of a literary product as no analysis can. The teacher or student who can read aloud the lines of great poetry or even of great prose, and reveal through the reading that he has intellectually and spiritually assimilated the essential, absolute quality of the poem or prose, is in a fair way of not only being truly educated himself but of being the means of education in others.

I am not asking the teachers of reading to invade the territory of the English Departments. This most rich and fruitful territory of the spoken word has been vacated by them. Since they choose to delve among the dry bones of origins and endings, let us take the living spirit of the masterpieces of literatures to the end of our own greater spiritual and intellectual growth. "The precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life" as Milton says, is there for us in the pages of great books—our birthright, our heritage, the greatest teacher of the mind of man, because the greatest revelator of the fundamental, generative cause of all he thinks and feels, dreams, and desires and does.

If the student is to read aloud toward the end of thinking and feeling, he must of course read only what will develop thought and feeling. Not snipets and snatchets from the second-rate thinking of second-rate minds, but, read in their entirety, the mightly lines of Milton's poems; the infinite variety of Shakespeare's potent power, that time cannot wither nor custom stale; the golden odes of Keats; the lyrical ecstacy of Shelley; the emotion recollected in tranquility of Wordsworth; the challenging optimism of Browning; the hopeful resignations of Tennyson; the soothing enchantments of Swinburne or FitzGerald. Scorn not the sonnet, nor the simple ballad of an older day. We have with us always the perfect English of the King James version. Try Whitman's barbaric yawp and the meaningless magic of Poe. When you know the old well, try the new, if for nothing other than a comparative study in sound. (I think I should begin with E. A. Robinson rather than Vachel Lindsay, but let your own discretion be your tutor). What I am trying to say, rather lamely perhaps, is this: challenge the content of any course in the English Departments of your universities with the content of your courses in reading.

We have been tolerated by the Departments of English as a sort of first aid to the injured, since the self-inflicted blow that crippled their complete functioning. A handbook of "reading exercises" compiled from doubtful sources is conceived and conceded the materia medica of the teacher of speech—that literary form and literary content should be co-equally the legitimate material of both the teacher of English and the teacher of speech, is an idea but recently consciously conceded by both.

To paraphrase Bacon, I hold all literature to be the province of the teacher of reading. If you are so minded, read Gaelic one semester and Sanskrit the other, as one teacher of reading I know has done.

It is possible, however, and I believe it should be so planned, that you have a method in your madness—as much method as the most methodical and meticulous Department Head could require—so that your content is adapted to the student's needs and abilities. If I may be pardoned localization I might clarify this statement by describing a course we've tried out with excellent results in the University here. The course, open to Junior students, pre-supposes that the first step of the student's education has been taken care of in the lower division work, and that he can speak correctly. It also assumes, at least likes to assume, that he can think with a fair degree of clearness, and that the vague stirrings of feeling are there ready to be carefully nourished into burgeoning.

The course begins with the colloquial essay as a means of direct address, audience contact, conveyance, purveyance of idea, or what you will. The student is directed to his sources but given much freedom in his choice of material: Bacon, Addison, Lamb, Stevenson, Beerbohm, Chesterton, Hudson, Leacock, and many others are listed and the student finds that during the progress of the course he acquires technically, as well as literally, a speaking knowledge of the essay as a literary form. Next we add the short story—sometimes confining ourselves entirely to the folk tale or the faery tale or the tale of adventure. The student knows, as he works his way through the course, not only his story, but to some extent the origin and development of the story as a literary medium. And when some earnest and solemn-eyed young man or woman tells you that the course has suggested the subject of his Doctor's thesis and that he intends to travel to the Orient to sourcify and orientate the

legend of the Willow Tree, you know that at last Cinderella is to wear her golden slippers!

The second semester we carry over the story into the ballad form, at first keeping to the older balladry, running it carefully into the later ballad and narrative forms and so on into the modern world of Kipling and Masefield.

The next year we are ready to try our wings for a flight into the world of spirit and fire as revealed in the lyrics of our literature. Ultimately we come to the drama, and I think that right here in the study and interpretation and the acting of great drama, which makes for the sympathetic comprehension of the fundamental emotions that are the impelling motives of human action in all ages and in all peoples, we have the best means of teaching youth the meaning of world citizenship. Through the power of imagination, of creative thinking and feeling, he comes to know and understand all that the mind and heart of man has striven through the ages to say and is still striving to say. Every problem of our modern social and economic world, of our larger and newer democracy, is being presented for our better comprehension of life, through the medium of the drama. Surely the student who recreates through understanding and feeling, the mental and emotional states of another, must come to a better and truer understanding of human nature. If the imagination with a drop of water and a blade of grass can construct the ocean and the forest, surely with a sympathetic understanding of the minds and souls of men, it might construct a new heaven and a new earth. But this is a digression. "The Drama as a Means in Education" was not my subject, although I might wish it had been.

I seem to have addressed myself entirely so far, to the teachers of college students, but what I have said is equally applicable in the grammar and high schools. If the child from the day he enters kindergarten, to the day he enters college, could have read to him and later read for himself, the literature that it is his right to know, the college teacher might be out of a job, but the defects of taste incident upon our modern systems of education, the entire ignorance of and interest in the higher cultural values of literature, so generally characteristic of the youth of today, might be remedied at its source—a little more "preventive" and a little less "pro-

ject" method applied in the lower grades might have a most salutary effect upon the whole scheme of learning.

Heaven forfend that we should lay annihilating hands upon "Peter Rabbit" or any one of the fifty-seven "Little Peppers," but why leave Carroll and Stevenson and De La Mare undusted on the shelves?

After the second or third grades the teacher who will read to her pupils at least once a day, from the Golden Treasury or the Oxford Book of Verse, and help them in the acquirement of the same habit, will need no other passport for the glories and rewards of Heaven at the end of a well-spent life. To fling open to the growing, eager mind of youth the charmed magic casements opening on the world of faery where one comes to know that "Beauty is truth, truth beauty" is to have done one's bit right well.

I sometimes think, as the unkindled thinking and feeling minds of youth come to the colleges, that it might not be a bad plan to turn our teaching force entirely round the other way; to take the understanding, sympathetic, mellow, thought-inspiring, feeling-enkindling teacher from the college (assuming that there are a few such) and put him in charge of the training of the sensitive, responsive mind of the child, and let the martinets of methodology who, in perfecting the letter destroy the spirit, try out their devices on the less impressionable mind of the older student.

How does the reading aloud of great literature accomplish the threefold end I claim for it? The student who hears constantly the practiced and perfect organ of speech acquires a speech standard that even the disintegrating influences outside the classroom cannot wholly destroy. When he essays to read aloud the thoughts of the printed page and finds how unworthy and inadequate a tool his everyday speech is he tries to perfect the tool. After removing obstruction, after long toil and vigorous practice he becomes limber-lipped and attains, through *reading aloud*, to the divine power of speaking correctly. Contact through reading with the best that has been thought and said throughout all time, generates thought in the reader. He begins to think, vaguely, tentatively, at first, then gradually acquiring vigor and power, until the results of clear thinking are manifest in conduct: he recognizes values; he understands clearly; he relates himself to life; he finds himself. "The breath and finer spirit of all learning" that is found in the good

books he reads, stirs the imagination and kindles the spirit of the reader, he feels—he feels truly as the imaginative and spiritual appeal is founded on truth, on the word of truth which is the word of God.

In conclusion may I briefly explain what I mean by reading aloud, whether the reading is in the home, the classroom, or in more public places; I mean something as far removed from the usual platform reading or speaking as the science of chemistry is removed from alchemy, or that of astronomy from astrology.

Professor Corson I think defines good reading when he says: "Intelligent reading that expresses the meaning clearly, sympathetic reading that conveys feeling delicately, musical reading that moves in accord with the melody and harmony of what is read, is a fine art, not for a moment to be confused with the mongrel something that is neither reading nor acting, which sets agape the half educated and strikes terror to quiet folk who are content with intelligence and refinement."

When the young men and women in our schools can meet this definition of reading, then instruction in Public Speaking has faithfully served as a means in Education. When they can speak correctly, think clearly, feel truly, when all the faculties of body, mind and spirit are synthesized into harmonious action and interaction, then may we not say that the end of education—the being and the knowing a good man—is achieved.

A PSYCHOLOGICAL APPROACH TO THE RHETORIC OF SPEECH COMPOSITION*

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IN the QUARTERLY JOURNAL for July, 1917, the conventional "ends" of speech—belief, action, entertainment, impressiveness, and clearness—received very rough treatment at the hands of Professor C. H. Woolbert. His criticism was so thorough and so well directed that it may well be supposed to have settled the matter. And if I join the attack it is not with the expectation that I shall improve upon his criticism of the traditional "ends" of speech, but rather that I may try the edge of a weapon somewhat different from that which he employed.

Those who read Professor Woolbert's article will recall that he translates each of the conventional "ends" of speech into the language of Behavioristic psychology. When they have been reduced in this manner to a common denominator, the distinction between them vanishes, and they are discovered to be but an Old Man of the Sea disguised in different forms. My method of attack is similar to Professor Woolbert's, except that I shall attempt to translate each of the "ends" of speech into the terms of the more conservative psychology of James and Pillsbury. Following Professor Woolbert I shall begin with that heritage from eighteenth-century psychology, the distinction between belief and action or, as the psychologist would say, volition.

If we examine the phenomenon of belief we find that it may be stated in terms of attention.[1] That is, we believe, for the moment at least, anything to which we give undivided attention. If you or I could be induced to give our undivided attention to the idea, The world is flat, we would, for the moment, believe as implicitly in

* Read at the Cincinnati Convention.

[1] At this point in the argument my debt to Professor Winans is especially obvious.

that doctrine as do Voliva and his followers at Zion City. If our attention wavered for a moment the reality of the earth's flatness would disappear. As James says, "The idea to be consented to must be kept from flickering and going out. It must be held steadily before the mind until it *fills* the mind. Such filling of the mind by an idea, with its congruous associates, *is* consent to the idea and to the fact which the idea represents."[2] Pillsbury subscribes to the same view: "Personally I can discover in the moment of belief nothing but the stable persistence of the idea or state that is believed."[3] "The most compendious formula possible," according to James, "would be that *our belief and attention* are the same fact. For the moment what we attend to is reality. . . ."[4]

If we turn now to an examination of volition, we shall find that it also may be stated in terms of undivided attention to an idea. "It seems," says James, "as if we ought to look for the secret of an idea's impulsiveness, not in any peculiar relations which it may have with paths of motor discharge,—for *all* ideas have relations with some paths,—but rather in a preliminary phenomenon, the *urgency, namely, with which it is able to compel attention and dominate in consciousness.* Let it once so dominate, let no other idea succeed in displacing it, and whatever motor effects belong to it by nature will inevitably occur . . . . In short, one does not see any case in which the steadfast occupancy of consciousness does not appear to be the prime condition of impulsive power."[5] And again, "We thus find that *we reach the heart of inquiry into volition when we ask by what process it is that the thought of any given object comes to prevail stably in the mind.*"[6]

Both belief and volition, then, may be stated in terms of undivided attention, and when so stated the distinction between them vanishes.

But there is another line of argument leading to the same conclusion which may be worth noticing. Suppose that we set ourselves this question: Under what conditions does an idea "fill the mind" with that persistent stability which constitutes belief? And sup-

[2] *Psychology* (1890), II, 564.
[3] *Psychology of Reasoning* (1910), p. 57.
[4] *Op. cit.*, p. 322 (footnote).
[5] *Op. cit.*, p. 559.
[6] *Op. cit.*, p. 561.

pose that we turn to James and Scott for an answer. The conditions or factors of the state of belief are three. The first is obviously the presence in consciousness of the idea believed, for the state of belief cannot exist apart from an object of belief.

But the mere presence of an idea in the conscious mind does not necessarily constitute belief. The second factor or condition is the absence from the field of attention of all competing or inhibitory ideas. And this freedom from inhibitory ideas is alone sufficient to induce the state of belief. For, as Scott says, "*Every idea that is suggested to the mind is held as truth, unless inhibited by some contradictory idea.*"[7] And according to James, "The sense that anything we think of is unreal can only come, then, when that thing is contradicted by some other thing of which we think. *Any object which remains uncontradicted is ipso facto believed and posited as absolute reality.*"[8] And again, " . . . . it follows from what was first said that *all propositions, whether attributive or existential, are believed through the very fact of being conceived, unless they clash with other propositions believed at the same time.* . . . . "[9]

The presence of an idea in consciousness and freedom from inhibitory ideas are the only conditions indispensable to the state of belief; and we might, accordingly, close our analysis at this point. But it is of some importance to observe that beliefs differ greatly in intensity, depending upon the emotional content of the idea believed. Most college students for example, believe both that molecules exist and that the Varsity football team should be loyally supported; but the latter belief is a much more vivid and real one, or, as James would say, has a greater "sting of reality" to it than the other. It would be fair to say that in a sense the student believes the latter belief more than he does the first, though both are equally unopposed by inhibitory ideas. James recognized this significance of the emotional content of an idea in determining degree of belief. "Speaking generally," he says, "the more a conceived object *excites* us, the more reality it has . . . . Moral and religious truths come 'home' to us far more on some occasions than on others. . . . . The 'depth' [heightened belief] is partly, no doubt,

[7] *The Psychology of Public Speaking* (1907), p. 154.
[8] *Op. cit.*, p. 288.
[9] *Op. cit.*, p. 290.

the insight into wider systems of unified relations, but far more often than that it is the emotional thrill.''[10] Since the rhetorician is much interested in degree of belief, we shall do well to include emotional intensity of the idea believed in our enumeration of the factors or conditions of belief.

Belief, then, may be analysed into three factors, (1) the presence of an idea in consciousness, (2) freedom from inhibitory ideas, and (3) emotional intensity of the idea. If it should be discovered that volition may also be reduced to the same three conditions, then the identity of belief and volition will again have been established. And there is no doubt that volition may be so analysed.

The first condition of volition, the presence of an idea in consciousness, is too obvious to require discussion, though James does find it worth while to specify that ''whether or not there be anything else in the mind at the moment we consciously will a certain act, a mental conception . . . . defining which special act it is, must be there.''[11]

And not only must the idea be present in the mind but it must also be unimpeded by inhibitory ideas. As long as a competing idea claims part of our attention we are in a state of indecision; when the competing idea disappears the action takes place. To quote James, ''In all this the determining condition of the unhesitating and restless sequence of the act seems to be *the absence of any conflicting notion in the mind.*''[12] And Scott says, ''The present conception is that to secure action all that is necessary is to suggest the idea of the action in such a way that no competing or inhibiting idea arises, and then the idea of action will of itself lead to action.''[13]

When the idea is present in the mind and unimpeded by inhibitory ideas, one has reason to expect the act to be performed forthwith, for, as James says, ''consciousness is *in its very nature impulsive.*''[14] But the idea may not discharge into action because of a natural inertia of the motor processes. Just as the water of a dammed-up stream must rise to the height of the dam before it can

[10] *Op. cit.*, p. 307.
[11] *Op. cit.*, p. 492.
[12] *Op. cit.*, p. 523.
[13] *Op. cit.*, p. 153.
[14] *Op. cit.*, p. 526.

overflow, so the impulsive power or emotional intensity of an idea must become strong enough to overcome the inertia of the motor processes before it can discharge into action. To quote James again, "I abstract here from the fact that a certain *intensity* of the consciousness is required for its impulsiveness to be effective in a complete degree. There is an inertia in the motor processes as in all natural things. . . . . The inertia in the motor parts here plays the same role as is elsewhere played by antagonistic ideas."[15]

Belief and volition then may both be stated in terms of undivided attention to an idea; they may both be analysed into the three factors, (1) presence of an idea in consciousness, (2) freedom from inhibitory ideas, and (3) intensity of the idea; in fact they are, to use James's words, "*two names for the same psychological phenomenon.*"[16]

At this point some one will doubtless protest; but what if the belief-volition distinction is theoretically unsound; it is practically useful, so why abandon it? The answer to this question is that the belief-volition distinction is not practically useful and never has been. The practical usefulness of the distinction rests upon this assumption: that to induce belief the speaker employs one rhetorical method, while to induce volition he employs another; or, in other words, that the speaker may say to himself, in this speech I wish to induce belief, therefore I shall employ this method; in that speech I wish to induce volition, therefore I shall employ the other method. But in both cases the method actually employed is the same. If the speaker seeks to induce belief he must (1) call into the conscious mind of his hearer the idea to be believed, (2) dispose of inhibitory ideas, and (3) intensify the idea. If he seeks to induce volition the same three processes must be employed. But if the induction of both belief and volition are achieved by the same method, of what practical use is the distinction? As a matter of fact most students of rhetoric have long since abandoned the attempt to make any important use of the conventional "ends" of speech. A psychological analysis demonstrates that the belief-action distinction is theoretically unsound; and the every-day practice of rhetoricians demonstrates that it is practically useless.

So much for the two "ends" of speech, belief and action. To

[15] *Op. cit.*, p. 526 (footnote).
[16] *Op. cit.*, p. 321.

complete the argument I should now take up in turn the other three, entertainment, impressiveness, and clearness, showing that these also may be reduced to our common denominator, attention. But the argument would require more space than I now have at my disposal; and I shall accordingly pass them by, trusting you will take my word for it that the omission is due to lack of space rather than to lack of evidence.

The argument presented in this paper has, of course, been purely destructive. Its purpose has been to discredit the traditional "ends" of speech, which constitute the theoretical foundation or framework of modern rhetoric. But it does not follow that I would reduce rhetoric to an unorganized collection of rules of thumb unillumined by any set of general principles. Without a theoretical framework rhetoric is a mere bag of tricks. Only when its rules and devices are systematized and explained by a body of principles does it attain the dignity of a science. I believe that the time is ripe for students of rhetoric to formulate in terms of modern psychology a set of principles which will classify and explain that vast collection of rhetorical rules and devices which we have inherited from antiquity. Destructive criticism must be followed by the immeasurably more difficult task of construction. The shortness of my time mercifully relieves me of this obligation. I can only hint that I believe the three conditions of undivided attention, (1) the presence of an idea in consciousness, (2) freedom from inhibitory ideas, and (3) intensity of the idea, afford a three-cornered foundation upon which the structure of modern rhetorical theory might be erected. Under the process of the disposal of inhibitory ideas would be classified the rhetorical devices usually discussed under the head of refutation. Illustration and constructive argument are methods of intensifying an idea, and so on.

The problem which I am proposing, i. e., the formulation of a theory of rhetoric in terms of modern psychology, has already received the attention of an able student of the subject.[17] The difference between Professor Woolbert's approach and the one I am suggesting is that he chooses Behavioristic psychology as his medium while I prefer the more conservative psychology of James and Pillsbury. This choice of psychology is a matter of first-rate

[17] *Vid.* three articles by Prof. C. H. Woolbert, *Quarterly Journal of Speech Education*, V. 12, 101, 212.

importance. I have not time to justify my preference but must content myself with expressing a doubt whether Behavioristic psychology is equal to the task. When Professor Woolbert turns the edge of Behaviorism upon the traditional "ends" of speech, the weapon does ruthless work. But it seems to me less effective when put to the task of reconstruction. In a footnote to the article in question Professor Woolbert makes this statement: "A theory of persuasion based upon action as response, is the next step in the progress of the science."[18] In a subsequent series of three articles he attempts to negotiate this step by sketching the outlines of a Behavioristic theory of rhetoric. I am inclined to think that this outline exhibits precisely those defects which might have been expected of a theory couched in the language of Behaviorism. But that is another story.

[18] *Quarterly Journal of Public Speaking*, III, 249.

THE GROWING ACADEMIC RECOGNITION OF DRAMATIC PRODUCTION*

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IN Granville Barker's new book, "The Exemplary Theatre," an imaginary conversation takes place between the Minister of Education and the Man of the Theatre, in which the latter is making a plea for the inclusion of the acted drama in the educational program. They are discussing the theatre as a fine art. Says the Minister of Education:

"I don't think the theatre does rank with the fine arts . . . . no. The drama . . . . "

"Oh," interrupts the Man of the Theatre, "Please don't make that—forgive me—that silly distinction. Drama has no claim to existence apart from the theatre that it should be framed for. As well praise a yacht for being built to stay safely in harbor as exalt a play because it is more fitted for the study than the stage."

* Read at the Cincinnati Convention.

"That's the worst of art," hedges the Minister of Education, "It gets 'round you under false pretenses. Give me solid science and I know where I stand. But I'm to put on the list of the school's work something called dramatic study, am I—constant class-work in drama, ranking with geography and arithmetic a course in the art of self-expression! My dear sir, forgive me—that simply opens the door to charlatanism."

The Man of the Theatre tries to explain that the purpose of these courses would not be primarily to learn the art of self-expression; the purpose would rather be to learn to appreciate the theatre historically and potentially as a service to mankind through its interpretation of life; that through this appreciation the taste of the public might be changed to demand more of the theatre than it now demands; and through this demand the theatre itself be forced to render the truly great service it was intended to render—the service of interpreting society to itself.

"Granted a good audience," he says, "good acting, of a sort, must result. The actor simply cannot get on at all unless he can make himself understood and appreciated as he goes. By a process of trial and error, then, he would be bound to approximate his work to the expectations of his audience, if they, for their part, both could and would take the trouble to register and enforce them. But intelligent and responsible connection between the three parties—between dramatist, actor, and audience—having been so wantonly broken, there needs some external study, some grinding at principles, and a deal of practicing before they can be set up again. In other words, we all need—not only actor, but dramatist and audience—to go to school again, to take a little trouble over the matter before we can count upon this art of the drama yielding us in its completion and complexity pleasure and profit as well.

"Won't you admit," he challenges the Minister of Education, "that you, as trustee for the public, cannot in decency come into the inheritance of the dramatic gifts (left us by Æchylus, Euripides, and Shakespeare) and acquire no responsibility for their right use?"

"Well," answered the Minister of Education, "I'll admit that something ought to be done about Shakespeare."

"Once admit you should care for Shakespeare's plays, and you're landed with some responsibility towards the actors of them,

and towards the actor's art in general, and so towards other plays—the inheritance of the future."

And so the Man of the Theatre, at least in Mr. Barker's pages, has the last word.

In America we have no great Man of the Theatre who comes pleading to the Minister of Education—but we have men of vision in our educational institutions who through their belief in the educational, or cultural value of the theatre when it is developed to its capacity for service—have brought the acted drama into our educational program; and sometimes pleading has been necessary.

The growing academic recognition of dramatic production is undoubtedly but one evidence of the increasing tendency on the part of our colleges and universities to bring about a closer relationship between formal education and life. It is noteworthy, I believe, that the institutions giving the greatest academic recognition to dramatic production are the same institutions that are relinquishing their tight adherence to the classical education, and are broadening the scope of their curricula in general.

The evidence seems to indicate that the colleges and universities are expressing this recognition in three ways: First and most significant, they are including dramatic production courses in their curricula and granting academic credit for it; Second, they are taking a hand in extra-curricular dramatics on the campus; and Third, they are sending the acted drama out into the surrounding communities as part of an educational program in extension work.

I

The granting of academic credit for dramatic work is the most direct expression of the academic approval. The last decade has shown a marked increase in the number of courses offered in dramatics. In a survey of the development of speech curricula in thirty-five colleges and universities for the decade 1913-22, submitted by Ruth Damon as an M. A. thesis at Northwestern University, her statistics show that the average number of courses in dramatics has doubled during the ten-year period, the most decided increase occuring during the years when the United States was at war. Courses classified as dramatics included work in play production, acting, Shakespeare courses, and Drama and the Contemporary Stage. A report made by Frederick Koch to the Drama League of America, in 1921, based on reports from 164 colleges and univer-

sities, cites 398 courses in drama, representing 998 academic hours, and including study of the drama as literature, dramatic composition, and training in the various theatre arts.

At present courses in Play Production proper enjoy places of honor in the curricula of many institutions. The universities of Wisconsin, Iowa, Minnesota, Utah, Michigan; Northwestern, Cornell, and Miami Universities; Ames, Smith, and Hunter Colleges are prominent among them.

Here is a summary of the scope and aims of the courses at the University of Michigan: Eight courses in dramatic production of one semester each, with two academic credits per semester are offered in the Public Speaking Department. The first course is a critical study of the problems of play production in general, and consists of lectures and reading; the second course is a critical study of the problems of play production in general, and consists of lectures and reading; the second course is a critical study of the problems of acting as an interpretative art. The students present one-act plays in this course to illustrate the problems discussed. The other courses include one in Stagecraft, one in Directing, and four laboratory courses in Play Presentation. These courses have the use of a little theatre and present a series of programs for the public during the year. The aim of the courses throughout is to develop in the student a true and sane appreciation of the drama as art, not to exploit the student's personality. No attempt is made to pander to an audience. The plays are chosen for the cultural benefit to the student.

A few universities allow a major in dramatic production, or research in that field towards an advanced degree. A bulletin of the State University of Iowa, June 4, 1923, states that: "Candidates for the B. A., M. A., and Ph. D. degrees who major in the Department of Speech may choose dramatic production as their field of special study."

THE QUARTERLY JOURNAL OF SPEECH EDUCATION for November 1923 announces six graduate theses and one bachelor thesis on various phases of dramatic production. The institutions represented are the University of Denver, the University of Chicago, the Catholic University of America, Northwestern, and the Universities of Iowa and Wisconsin.

In one or two institutions academic credit is given for extra-

curricular dramatics. This is true of the Kansas State Teachers' College, Emporia, Kansas, where all dramatic activities are under the personal direction of the head of the department of speech. In rare cases, credit is given, at his discretion, for work done outside the production class.

Courses in Pageantry and the Festival, introduced as a result of their revival in the interest of the community, should be classified as dramatic production in the larger sense.

There are a number of unusual developments in dramatic curricula. Vassar College reports an increase this year from one-half to full credit for all courses in dramatic interpretation and production. Hunter College, the municipal college for women of New York City, requires all students to take a course including dramatic production and general speech development. At Nebraska University the Department of German and Romance Languages gives courses in dramatics. Beginning this year Columbia University offers its students elective extension courses in various branches of dramatic art through the American Academy of Dramatic Art, a professional dramatic school, better known as the Sargent School, giving full credit for each branch. At Northwestern University a group of advanced students in the School of Speech, under the supervision of a member of the faculty, is introducing a course in dramatics and program work in one of the grammar schools of Evanston. This is done with the full coöperation of the superintendent and the teachers of the grammar school.

The "Workshop" idea, begun by Professor Baker, as an offshoot of courses in Playwriting, has spread rapidly in the last few years. Among the "workshop" groups are those at Smith College, the universities of Wyoming and Arizona, Northwestern, the Penn State Players, the Dakota Playmakers, and the Carolina Playmakers. Under this plan, dramatic production is included in the work of the playwriting class, but is not given academic credit directly. It is indicative of the conservative spirit still controlling some of our universities that Professor Baker's work at Harvard, which has been more influential, doubtless, than that of any other institution in raising dramatic production to a position of dignity in the colleges, still receives no academic recognition from Harvard University.

II

Under the impetus given by the class work in dramatic production, the interest in dramatics on the campus has increased to such an extent that it is compelling the attention and interest of the administration, and the faculties of other departments than Speech. This interest is expressed in several ways. Presentations of Shakespeare, of Euripides, pageants, and even modern or original plays are featured at commencement and anniversary celebrations. Sometimes several departments coöperate in a production, each one making a special contribution. Little theatres, and out-of-door theatres are being built with university funds. Not only this, but plans are worked out by the administration for maintaining a high standard of campus production. A "Student Life and Interests Committee" of the faculty; or a "Board of Governors" representing student organizations but responsible to a faculty committee, controls the choice of play, the selection of the director, the elegibility of the cast, and the finances. At Northwestern University a faculty committee views a dress rehearsal of every production in time to suppress the performance if they do not consider it a worthy production from an artistic standard. Please note the word "artistic." Student honors for dramatic excellence are sometimes definitely recognized by the faculty. Honorary fraternities exist with a faculty member in each chapter, responsible to the national organization for the chapter. At Iowa, the president of the university officiates when the senior honor in dramatics is presented.

III

I regret that I have not time to stress the third type of academic recognition of dramatic production: the sending of the acted drama out into the community. This, perhaps, most of all marks the growing tendency to connect the work of formal education with life. Three methods seem to prevail in the spreading of the educational influence of dramatic production beyond the walls of the college and university: the touring companies of students, like the Dakota Playmakers, the Iowa State Players, The Carolina Playmakers, the Minnesota Players; the State Fair Theatres, set up at the annual state fairs, where the productions are accompanied by lectures and demonstrations, like the Cornell Dramatic Club players at the New York State Fair, and the Ames Agricultural

College players at the Iowa State Fair; and the community theatres, established and controlled by the universities but participated in also by the townspeople. The University of Kentucky Community Theatre is of this type.

The practical results of the academic recognition given to dramatic production so far are noticeable in the work of a few artists in the professional theatre who owe the inspiration for their accomplishment to their college studies, a great increase in the number and demand for competent teachers who can direct dramatic work, and the generally growing interest in the drama as an expression of American life. I would like to close, as I began, with a quotation from Granville Barker's "The Exemplary Theatre." This seems the more significant because it is said by an Englishman who is watching us from afar. He says:

"There is remarkable and varied work being done in almost every American university and college. Some of it is doubtless experimental and may be without permanent value; some of it is incoördinate and under the curse of being expected to show immediate and effective results. Much of the best is carried on under every sort of discouragement. But as a whole it is a body of endeavor which, while it cannot create a great American drama—foolish to expect that it should—is providing every chance for its development. It is fertilizing the soil. Later may come a sense of the equal need of organizing the theatre itself, where alone, under as wholesome conditions as gave it birth, a drama may flourish."

BEHAVIORISTIC ASPECTS OF SPEECH DEFECTS*

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SPEECH is a type of human behavior. It not only permits a more delicate and complete adjustment to environment; it is a form and part of that adjustment. In the evolutionary scheme it is among the latest of the coördinations to be developed, followed only by those of abstraction and speculation, if even by those. It represents a very high degree of adjustment: it allows an entirely new type of reaction, an indirect, vicarious response, providing a substitute for action; it compensates for the physical weakness which would otherwise place us at a disadvantage in the struggle with the more powerful animals, and with other human beings. Not only is speech one of the latest of the developments, but it is also one of the most delicate of the coördinations. It is this fineness of movement which allows the finer adjustments of which only speech is capable.

The investigations of the past few decades have shown the dependence of the speech functions upon the rest of the organism. Upon the proper working of the other mechanisms of the body depends the proper working of the speech. It is doubtful if there is an operation which the body performs that is not in some way, directly or indirectly, connected with the function of speech. Through both the central and the autonomic nervous systems these connections are so intricate that any disturbance in these operations has its inevitable effect on some phase of the speech mechanism.

These connections and reactions are inherent in every individual; they are as fundamental as the vegetative functions. Not, perhaps, so essential to biological survival, but certainly they are necessary to social existence. They are brought into the world

* Read at the Cincinnati Convention.

with those vital processes, and are inseparable from them. That this fact is physiologically sound may be known from the fact that lesions in various nerve centers may and usually do produce disturbances in speech.

Probably most intimately connected with the speech mechanism are those processes and reactions which we know as emotions. Primarily vocal sounds are used by animals to express states of mind, as a part of their emotional reactions to given situations. This is also true of the human animal; the baby's first sound is part of a general emotional response which involves certain muscular activities, chiefly in respiration and vocal apparatus, accidentally producing the birth cry. Indeed, a large part of its total behavior centers about the activity of the speech mechanism: the changes in the rate and depth of respiration, the opening and closing of the glottis, with other tensions in the larynx, the opening and closing of the mouth, the movements of the tongue, the spreading or pursing of the lips. These are not acquired; they are present at birth, and take part in every emotional reaction. Subsequently the child learns to use that vocal apparatus by finding out that in so doing it acquires some organerotic satisfaction, also emotional in its nature.

It should follow, then, that any disturbance of the emotional reactions should produce disturbances in the speech functions. From the other angle, defects of speech should indicate emotional disorders. This we find to be the case. But what is the nature of these malfunctions? What is the behavioristic background of such a disorder as stammering? We cannot be satisfied to attribute it to an ethereal mind located somewhere in the psychic underworld, of which we are unconscious; a separate entity which emerges now and then to throw us into a funk. That there are processes which can be explained, from the viewpoint of an independent "mind," only by the concept of the "sub-conscious" no one can deny; emotional "conflicts" do exist in the life of every human being; and the process of "repression" is well substantiated by extensive investigation. But what is the counterpart in behavior of these phenomena? What is going on inside the body that corresponds to these "mental" operations?

When the child comes into the world it is equipped with a mechanism which has tendencies to react in certain ways to given stimuli. Primarily they are biological; but in the process of evolu-

tion some of these trends have become strongly modified by a social heritage. Some of them, the nutritive, respiratory, glandular, have to do with the physical existence of the organism, while others are concerned also with the adjustment of that organism to its social environment, to getting along with others like it. The former, being oldest in the scheme of development, are the predominating tendencies. The first seven years of the child's life, approximately, are given over to the satisfaction of the physical needs, and to the further development of the social trends.

The theory has been advanced that, mental and physical development having reached its present point, there is nothing left but social evolution, and all the changes from now on will be in that direction. It is not altogether fantastic to conceive that if the process is kept up for a long enough time there will develop a new race in which the egocentric trends will give way to the gregarious; whose primary motives will not be personal satisfaction, but altruistic activities; whose instincts, even, will not be so much biological as social.

But at present such is not the case. The organism does have a tendency to respond to its environment in such a way as to get the greatest amount of pleasure. And if it were not to come into continual contact with others who were trying to do the same thing, there were no cause for emotional disturbances. So long as these responses are allowed to follow their fundamental pattern, the mechanism is working smoothly; a sense of well-being pervades the organism, and what Dr. Blanton calls the "fundamental cravings" are being satisfied. With each repetition these reactions are becoming more and more set in their pattern, until fixed habits are formed, which are participated in even by the autonomic, vegetative functions. They become "unconscious."

Now we know that in human society this sort of thing cannot go on indefinitely. One cannot indulge in unrestricted satisfaction of the egocentric cravings. Social intercourse in made possible only by constant compromise, yielding, sacrificing of personal wishes, denying ourselves of the gratifications afforded by giving way to these fundamental cravings. Fortunately, these desires are only strong tendencies; they are not fixed patterns, but are capable of a considerable amount of modification. They may be controlled somewhat, subjected to conditioning, so that the response is governed

not only by the craving itself, but by the habits which have been established through the process of education.

Even at that, there is a constant conflict between our individual, personal, "unconscious" desires, and the demands for adjustment to the personal desires of others. The type of reaction to a given stimulus is entirely different, whether we are doing the thing that our fundamental craving demands of us, or whether we are doing the thing that social concord demands of us. And the habits which are established in the latter case, which are participated in even by the autonomic functions, and become a part of the "unconscious," are also entirely different from those established in the former. Just what those differences are is not fully known as yet; it may be, and probably is, the case that certain internal glandular secretions are affected; respiration and heart action are almost always connected; there are reactions in the digestive functions. But it is certain that visceral activities enter very largely into the total reaction, as well as such other bodies as the pituitary gland and the thalamus. One may even conceive of "nerve paths" being set up in the one case which would be totally different from those set up in the other. Wires do get crossed sometimes, and we get the wrong number.

This "conflict" is an ever present struggle between the native trend and the acquired reaction, the conditioned reflex. Regardless of the amount of education that one has received, no matter what superficial habits one may have formed, despite the degree of conditioning which the fundamental tendencies may have undergone, there still remains a residue of the original reaction, which, due to its fundamental position in the make-up of the individual, its place in the biological scheme, is never fully repressed, although it may be suppressed to some degree.

Not only may habits set up permanent trends in the so-called "unconscious," but often a single strong shock, which causes an unusual reaction in the viscera and other parts of the organism having to do with those phenomena we call emotional, may become permanently "registered" there, so that later stimuli which are associated by conditioned reflexes with the original experience, may have a tendency to call forth the same reaction. While the incident may be forgotten to consciousness, yet because it is a peculiarity of the organism that a response once made is likely to occur again

under similar conditions, or as a result of a strong association with it, the effect is always there, the trend persists. And also because a large proportion of the mechanism has participated in the original reaction, we may speak of it as being emotional; since we are unaware of the presence of the tendency, we relegate it to the realm of the "unconscious." So long as it stays there, it is impossible to "condition" it out; it is similar to trying to combat a foe in the dark. It is the task of analysis to bring it into consciousness, where it may be handled.

Besides habit and what we have called shock, there is still another cause for conflicts; this, too, lies in the "unconscious." It is due to the fact that the entire vegetative mechanism is under the control of two sets of nervous systems, the autonomic and the sympathetic, which act in direct antagonism to each other. Where impulses from one, for example, will produce heightened respiration, increased cardiac activity, or dilation of the iris, the other will cause lowered respiration, or decreased heart action, or contraction of the iris. It is thought, according to the researches of Eppinger and Hess, that both of these systems, the autonomic and the sympathetic are under the direct control of the glands of internal secretion. The degree of proper balance between these antagonistic sets of nerves and their corollaries determines to a great extent the personality of the individual. It makes a person largely what he is, the general type of his reactions, the nature of his capacities. It may make him a "go-getter," or a visionary. If he is fundamentally the dreamer, he will never be anything else, and the sooner he knows that, the less he is likely to wonder why he, like other men, has not the traits that make for certain types of success. In the child, it may mark him out to himself as being different from the others, and from that may, and often does, grow the idea that he is inferior to his playmates.

Here we have, then, three deep-lying causes for the "conflicts" which are present, to a certain extent, in the life of every individual. While most people are well enough balanced to avoid any harmful effects, ordinarily, there are many who are affected by these emotional disturbances. In such persons the conflict may manifest itself in many ways in overt action.

There are several reasons why these conflicts should manifest themselves in the speech. In the first place, disturbances tend to

affect the most recently acquired coördinations. Aphasics usually forget last of all the basic words in the language, those words they learned earliest and used most. Society, in times of great stress, goes back to early principles, such as one-man rule; and men very easily throw off the later acquisitions of civilization. The fact that speech is one of these later coördinations makes it peculiarly susceptible to such influences.

In the second place, the more delicate the coördination, the more likely it is to be affected by unusual emotional strain. Even delicate inanimate machinery is easily thrown out of operation by some slightly abnormal conditions. When one considers the extreme fineness of the adjustments necessary for the development and use of speech, the wonder is that it is not out of order all the time. The third reason, and perhaps the most important, is the fact that speech itself is based on emotional reactions. Vocal expression from the very first, as we have pointed out, enters into the total response; it is not an expression of the emotions, but an integral part of them. Any extraordinary emotional conflict, therefore, is bound to affect speech so as to produce disorders in that part of the reaction.

Speech, then, is a form of adjustment to social life. It is influenced not only by the habits which we form through education, but also by those processes which take place below the threshold of consciousness; whatever affects either of those factors, therefore, is bound to affect the speech. The emotional conflicts which center about the fundamental cravings and the social restrictions result in an upset of the normal reactions, and a speech defect follows. The great problem is how to handle those conflicts so as to reduce the friction which prevents the proper expression, indeed, the proper development, of the personality.

The solution will not be found in ignoring the fundamental cravings, for they cannot be ignored; to do that leads to further repression and conflict. It will not be found in their elimination, for they are too much a part of the personality to be eliminated. The desires for human affection, for some forms of attention, for freedom of action, are born in us, and cannot be eradicated. Neither will repression of the desires solve the problem. They are there, and must have some form of outlet; if expression is denied in one way, then it will find another way out; and those outlets

which follow any of these attempts at solution are usually of an abnormal type.

The real solution for the speech defective consists in his putting these cravings to use, in sublimating them to the advancement and good of the social order. Any person with strong exhibitionistic tendencies may go on the stage, or on the Chautauqua platform; he may build monuments in the shape of bridges which permit easier intercommunication, or dams which reclaim vast areas to human cultivation; or he may become recognized as an authority in some scholastic research. Those denied normal outlet for their affections may enter into social work, and organize such worthy enterprises as Hull House in Chicago. The family ties give ample opportunity for the expression of this craving, in a way which is a distinct benefit to society. Independence of action may be secured in countless ways, without interfering in the least with the independence of other members of the social organization.

These, of course, are only suggestive of some of the larger activities through which these cravings have been sublimated. The less spectacular offer equal outlets; in any case the individual seeking relief from his impediment must be made to feel that he is not only securing expression for the normal demands of his personality, but that in so doing he is rendering positive service. The two phases must work together for good results, if the repressions are to be relieved and the conflict eradicated. The patient must be made to feel that in his own line, if it be raising hogs, as one of my patients wanted to do, he is making or can make a success of his life, that he is doing or can do the thing that he prefers above all other things to do, and that his work is of real value to others. This invovles much education, or re-education, if you will, for often many habits must be broken down. But the process harmonizes the two factors which otherwise remain in conflict. In so doing it offers a solution to the problem of speech defects, a problem which is growing in importance as the demands of civilization become greater and greater. Fortunately, with the increasing demands that are being made upon the individual, come also greater opportunities for the sublimation of the fundamental cravings.

A WORKABLE BIBLIOGRAPHY FOR THE BEGINNER IN SPEECH CORRECTION*

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SPEECH defects may be divided into two groups. The first group contains those in which the *form* of the speech is disturbed,—in which the sounds are wrongly made or in which one sound is substituted for another. This is illustrated by lisping and by the oral inactivities. These defects may be caused by an organic injury of the organs of speech,—deformity of the teeth, abnormally shaped palate, or paralysis of the tongue, vocal cords, or soft palate. These defects may also be caused by psychological conditions, or by a combination of a psychological condition and organic injury. The psychological cause is an emotion, usually fear, which so disturbs the proper coördination of the speech organs that they cannot properly make the sounds. If lisping or oral inactivity have existed for some time, even though they be due to psychological causes, it is necessary to reëducate the speech organs. This will require a thorough knowledge of the formation of English sounds. The following books on phonetics will be helpful in acquiring this knowledge:

An Outline of English Phonetics, by Daniel Jones.

Sounds of Spoken English, and Specimens of English, by Walter Rippman.

First Course in English Phonetics, by Harold E Palmer.

It is essential in corrective phonetics that we know what the soft palate and vocal cords and tongue are doing during every moment of speech. We must also know what sound is likely to be substituted for any other sound. And, finally, it must be realized that when we make an individual sound we always exaggerate it. For instance, we very often hear teachers say that when 'th' is made the tongue is put between the teeth. This is probably true if we make the single sound, but when 'th' is made in the course

* Read at the Cincinnati Convention.

of an ordinary sentence the tongue does not come between the teeth but barely touches them. This same thing holds true for every other sound, so that when we are training an individual in corrective phonetics we must be careful not to exaggerate the movement of the organs in making the various sounds which are defective.

The second group of speech defects includes those due to psychological causes—stuttering and stammering. Here the speech sounds are not defective but the flow—the rhythm—of the speech is disturbed. I use these two terms stuttering and stammering synonymously. In order to understand this difficulty it is absolutely essential that there be a knowledge of the psychology of the emotions, of the unconscious mind, of the anatomy and physiology of the speech organs, and of the nervous system. The fundamental cause of stuttering is an emotional conflict which interferes with the proper coördination of the scores of muscles that are used in speech. The nervous system is an heirarchy. The lowest motor function of the nervous system (such as a reflex) is governed by higher levels of the nervous system until we finally come to the highest level of all, which is the cortex of the great brain itself. The primary cause of the physical symptoms of stuttering is overaction of the lower levels of the nervous system which are not properly controlled by the higher levels of the nervous system. A good knowledge of the nervous system can be obtained by reading *An Introduction to Neurology,* by C. Judson Herrick.

Some knowledge of the instinctive and emotional life of the individual is to be obtained by reading *Psychology from the Standpoint of a Behaviorist,* by John B. Watson.

The following books are suggested as giving a good insight into the unconscious mind and the cause and result of mental conflicts and the methods of studying and treating these conditions:

The Unconscious Mind, by Morton Prince. (A very good book, especially helpful to beginners in the field of mental hygiene.)

Mental Adjustments, by F. Lyman Wells.

Psychanalysis in the Classroom, by George H. Green. (A record of studies made of school children suffering from the same emotional conflicts that give rise to stuttering.)

Psychoanalysis in the Service of Education, by Osker Pfister. (This book gives the conclusions of a man who has dealt with school children for more than thirty years. He is a Lutheran pastor who has made a very careful study of mental analysis, and at the same time has the viewpoint of the teacher. Pfister is a follower of Freud and one has to make some

allowances for his conclusions because of this. Freud has done a great work in insisting on the influence of the unconscious mind, but I believe that his theories are too narrow to explain all of the emotional disturbances that we see in children and in adults.)

The following books, I think, will be helpful to an understanding of the specific problem of stuttering:

Stammering and Its Permanent Cure (2nd Edition), by Alfred Appelt. (Appelt's views, I think, are much too narrow. He follows rather closely Freud's theories and attributes all stuttering to conflicts involving the love life of the individual. However, the book is a careful, scientific presentation of one phase of the stuttering problem and deserves to be carefully read and studied.)

Stuttering and Cognate Speech Defects, by C. S. Bluemel. (Bluemel's thesis is that stuttering is due to a defect in auditory or visual imagery. This thesis, of course, has been disproved since Bluemel wrote his book. At least we are convinced that the majority of cases of stuttering are not caused by any defect of imagery—visual or auditory. However, the book contains many interesting facts concerning stuttering and is well worth careful reading.)

Stuttering, Lisping, and Correction of the Speech of the Deaf, by E. W. Scripture. (2nd Edition.) (This second edition by Doctor Scripture is exactly the same as the first edition with the exception that there has been added a chapter on the training of the speech of the deaf. This is the best book I know of at the present time on the subject of stuttering and lisping. The defect of the book is that the discussion of the causes and treatment is too brief. The exercises in the back of the book are helpful, although I do not agree with the author when he advocates the use of articulatory exercises for those who stutter and stammer. I have always maintained that the use of tongue gymnastics and articulatory exercises in the treatment of stuttering was harmful, and I have become convinced that the use of breathing exercises and of vocal exercises in the treatment of stuttering are also harmful,—at least in most cases.)

Aphasia and Associated Speech Problems, by Michael Osnato. (This is a rather technical book which may be helpful to those interested in speech disorders.)

Stammering, Cleft-Palate Speech, Lisping, by K. Emil Behnke. (This book was written by Miss Behnke and her mother. It is interesting and helpful to read, but I cannot agree with much of the book because the authors insist on using vocal exercises, breathing exercises, and articulatory exercises in the treatment of stuttering and stammering.

The treatment of stuttering and stammering may be divided into two parts—relaxation and reëducation. By relaxation we do not mean the ordinary relaxation, but a thorough removal of all tension from all of the muscles of the body. The study of muscle tension is most important for those who are to treat speech disorders. A study of a monograph by Edward J. Kempf, entitled

The Autonomic Nervous System and the Personality (published by the Nervous and Mental Disease Publishing Co., Washington, D. C.) will be very helpful. It discusses the relation of muscle tension to the emotional life and shows how every passing emotion affects the tensions of the body in general and of the speech organs in particular. Another book that helps us to understand muscle tension is W. B. Cannon's *Bodily Changes in Pain, Hunger, Fear, and Rage;* also *The Influence of Joy,* by George Van Ness Dearborn.

The treatment of speech defects requires at least some special knowledge of the function of speech, and of the emotional and instinctive life of the individual as well as the mechanics of speech. A study of the books which have been named will, I believe, give the beginner an insight of just what the problem is, although I cannot say it will prepare him for the actual treatment of speech disorders. This will require much practical work. It is true that results are very often obtained by individuals who have had little or no training at all. These results can be explained as the results of suggestion, but we cannot be sure of the results unless we have better equipment than that given by good will and a sympathetic heart.

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THE LATIN PANEGYRICS OF THE EMPIRE*

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I AM aware that any paper treating of ancient Oratory or Rhetoric is likely to irritate the sensitive feelings of valiant modernists, such as have in our QUARTERLY recently raised the war-cry: "Dam this deluge"—of scribblings by pusillanimous hero-worshippers of the ancient dead. Those of us who are convinced that we have much, very much, to learn from the Rhetoric of the high periods of Greece and Rome are smitten hip and thigh, as proper punishment for neglect of the present time, for a deification of men who were but mortal, and whom adulation anyway would do no good. With extreme trepidation, then, do I discuss a product of the civilization of ancient Rome which some critics have considered the most worthless bequest of antiquity.

But while a study, even a brief one, of the Panegyrics of Imperial Rome will demonstrate the excessive severity of this condemnation, I am mindful that the Romans at this time of their decadence will be revealed to be but human indeed in their artistic depravity. I likewise believe that if we will, we may learn from this depravity a profitable lesson for the present time.

* Read at the Cincinnati Convention.

I justify the present undertaking on several grounds. First, our generally inadequate histories of Oratory do not deal sufficiently with the time of the Empire even as history. Secondly, we may profit something from the example even of the vicious and the depraved. Thirdly, these speeches, as typical products of the activity of the schools, should be of especial interest to teachers of Public Speaking. Fourthly, the period is made particularly significant to us by the fact that the orators were professors of Rhetoric. Fifthly, as an age when Gaul was "nurse of orators" and held undisputed precedence over the rest of the world, it marks the beginning of French eloquence, later so richly colored by a high development of the eulogy. Sixthly, the panegyric as a speech form and these examples in particular are interesting in themselves.

Histories repeat the observation of Tacitus that Augustus pacified the world, and eloquence also. Free speech died with the death of the Republic. Of so early as 25 A. D. Tacitus tells us (*Annals*, IV, 34, 1): "In the reign of Tiberius, Cremutius Cordus was impeached upon a novel charge, now heard for the first time—that in his History he commended Marcus Brutus and called Gaius Gracchus 'the last of the Romans.'" Although, to be sure, the orator of the law-courts continued to serve or subvert the ends of justice, the political oratory of Cicero and Hortensius was a golden age of the past. Every form of high activity was at low ebb. After the age of Silver Latin, good poetry was silent; history flourished in abridged text-books only; law and medicine alone throve. Great oratory could hardly prosper in the world of the first several centuries of our era, a world such as a cursory survey of Gibbon reveals: a world of Emperors and princelings following one another in tragic succession, of might, murder, intrigue, violent change, of wars against Gaul, Goth and German barbarian. Tacitus, Seneca, Livy, Sallust, Pliny and Quintilian were great orators, but they were the last.

Though it had lost its power, oratory never lost its prestige. An affected eloquence still remained, in the pay of rulers who inspired only such speaking as contributed to the gratification of their pride of power. Senators still harangued and maintained the fiction of a Republic and the image of the old Constitution, but they did not address their fellow citizens as of old. The public lecture-halls still were crowded to the doors to hear distinguished

professors lecture, but the speakers delivered no message. To hear the invectives hurled against tyrants in the schools would give one the impression that here were progress and truth, but the spirit was not alive. They were not a Hyde Park.

The new type of oratory was the declamation, a direct product of the schools of the rhetoricians. Now declamation was meant to be a practical training in persuasion and argument through the treatment of subjects resembling actual cases pleaded before the courts. But the teachers supplanted the discussion of general and lively questions with the deliberative *suasoriae* and the judicial *controversiae*. The former employed fictitious subjects taken from history. A typical suasoria, for example, would be a speech persuading Caesar to cross the Rubicon. The latter employed civil causes drawn from private life, subtle, complicated, unlikely situations. I can here find time to present only one controversia—a less objectionable one; a father, thinking his son plans to kill him, orders his second son to slay his brother. The second son refuses. He is brought up on the charge of disobedience. The defendant in extenuation pleads that he heard his mother's voice forbid him do the deed. Is he guilty? More ingenious combinations of such circumstances were later tried, to an extreme of incredulity. An artificial, absurd staple pabulum of poisonings, murders and other social crimes was fed the young student without range or variety for several centuries. It absorbed all his time at school. Quite natural that early the premium was placed on ingenious turn of phrase, on bizarre treatment, on sparkling form. In particular, would the rhetor shine in these qualities when he would amend the student's version for the class; and royalty and society, seeking diversion, would attend the public recitals and applaud. Clearly great speaking can not be expected of this instruction. It seems the education was not even effective for simple appearance in court. It is told of the great rhetorician Latro, that when suddenly called from his class-room to appear in behalf of a relative, he retired in a funk. He could not endure the open sky.

What by proper attention to content might have been valuable training, by absurd themes was rendered a training in mental gymnastics. Declamation became not an exercise, a means for education in public speaking, but an end in itself.

It is not my purpose to analyze the decay in oratory. The

ancients themselves were well aware of it. Quintilian wrote a work, unfortunately not preserved, entitled, 'On the Corruption of Eloquence.' Seneca disdains the oratory of his day. Tacitus wrote a dialogue on the decadence of oratory. Nor can the human tendency to belittle one's own time, paralleled in every field of history, be accounted the motive for this universal realization of artistic poverty. What I do regard as highly significant is the frequent inclusion, among the causes assigned for the decline, of this faulty instruction of the schools. Do you wonder? Quintilian, who sees in declamation a potentially useful medium of instruction, says (II, 10, 3): 'The practice however has so degenerated through the fault of the teachers that the ignorance of declaimers has been one of the chief causes that have corrupted eloquence.'[1] . . . . Hear Tacitus: 'The men of former days were well aware that in order to attain the end in view, the practice of declamation in the schools of rhetoric was not the essential matter—the training merely of tongue and voice in imaginary debates which had no point of contact with real life (31).' 'The exercises in which the schools engage largely defeat their own objects.— Good heavens! what poor quality is shown in their themes, and how unnaturally they are made up. In addition to the subject matter that is so remote from real life, there is the bombastic style in which it is presented. And so it comes that themes like these: "the reward of the king-killer," or "the outraged maid's alternatives," or "a remedy for the plague," or the "incestuous mother," and all the other topics that are treated every day in the school but seldom or never in actual practice, are set forth in magniloquent phraseology (35).' Are you surprised to hear Petronius (*Satyricon*, Chap. I.), through the mouth of Encolpius, inveighing against the teachers of rhetoric: 'I believe college makes complete fools of our young men, because they see and hear nothing of ordinary life there. It is pirates standing in chains on the beach, tyrants pen in hand, ordering sons to cut off their father's heads, oracles in time of pestilence demanding the blood of three virgins or more, honey-balls of phrases, every word and act besprinkled with poppy-seed and sesame. People who are fed on this diet can no more be sensible than people who live in the kitchen can be savoury. With your permission I must

[1] Lucian's keen satire, entitled (by H. W. and F. G. Fowler) "The Rhetorician's Vade Mecum," shows how the rhetors were likewise ruining the education of the East.

tell you the truth, that you teachers, more than anyone else, have been the ruin of true eloquence. Your tripping, empty tones stimulate certain absurd effects into being, with the result that the *substance* of your speech languishes and dies . . . . I certainly do not find that Plato or Demosthenes took any course of training of this kind . . . . Great style, which, if I may say so, is also modest style, rises supreme by virtue of its natural beauty.'

Perhaps Nisard[2] is right in concluding from the history of oratory in Greece and Rome that eloquence passes through three stages. First, there is the epoch of simple art, spontaneous public speaking born of simple feeling, not devoid, of course, of the quality of communicativeness, nor of happy organization, nor of natural facility. Secondly, there comes the epoch in which orators employ artistic principles of some elaborateness. From these theories arise. Genius and art combine. Liberty and public expediency guard against over-refinement. But both Demosthenes and Cicero represent the maturity preceding the decay which characterizes the third epoch. This is the oratory of behavior, of over-elaborateness, of over-embellishment, of over-emphasis on "form."[3]

The fostering of every tendency to ornament, the proclivity for the half-poetic style, the excessive emphasis on display, the complete neglect of inner form and dignified content, the straining for the delight of listeners, this direct fruit of the teachings of the schools found a rich nourishment in that class of demonstrative speaking called the panegyric. It was the crowning achievement of the schools. Although a teacher of vision like Quintilian would not divorce from it a practical value (III, 4, 12, 13) derived from the subject matter, the Epideictic had always been primarily devoted to display. A long distinction of funeral oratory was now supplemented by an avid cultivation of the panegyric. It became a rival to the stage in public interest. Anxiously anticipated far in advance, the speech, once delivered, was a topic of wide public discussion for months. And the public greed for recreation was gratified.

The Roman panegyric must be distinguished from the Greek panegyric, which was a speech delivered before a *panegyris*, an as-

[2] See *Juvenal, ou La Declamation.*

[3] The less useful portions of the *Rhetoric to Herennius*, of Cicero's rhetorical works and of Quintilian's exhibit these qualities.

sembly of the whole nation on the occasion of the national games and festivals. In such the populace was exhorted to emulation by praise of the mighty deeds of their ancestors. As did Lincoln in his Gettysburg Address, the orator would employ the occasion for a stimulus to unanimous coöperation in the plans of the nation. Of course the classic examples of the Greek type are the Panagyricus and the Panathenaicus of Isocrates, the great professor of Rhetoric. In Rome, particularly with the growth of the Empire, the panegyric became a eulogy of a living individual, usually the Emperor, a congratulatory address on any auspicious event, it might be on a national festival, the Emperor's birthday, the receipt of the honor of a consulship, any suitable opportunity for requesting renewal of favors. The most renowned rhetoricians, men of force in their community, would deliver it before the Prince himself. And these schoolmasters were indeed highly esteemed by the public and by royalty, being endowed with high honors and more than a respectable annuity. One of the authors, credited with a panegyric included in the corpus which we are considering today, received a salary equal to more than fifteen thousand dollars per year which he returned for the reorganization of his school at Autun.

These *Latin Panegyrics* consist of twelve speeches, all but the first (which was addressed by Pliny to Trajan in 100 A. D.), dating from the third and fourth centuries. They are usually ascribed to Mamertinus Senior and Mamertinus Junior, Eumenius, Nazarius, Pacatus Drepanius, and diverse unknown authors. All of them so far as we know were Gallic rhetoricians. The occasions were variously celebrations of military victories, of a royal marriage, of the bestowal of a consulate, of the rebuilding of a school, of the anniversary of accession to the purple, of the birth-day of Rome. Beside Trajan, the emperors addressed were Constantius, Constantine, Maximian, Julian, and Theodosius. If we remember that these speeches are practically all[4] that have come down to us of a type which was extremely popular, one which all over the world was enthusiastically cultivated and employed at every opportunity, and if we accept the hypothesis that usually what has been preserved

[4] There are extant Latin panegyrics by Symmachus (4th Cent.), Ausonius (4th Cent.), and Ennodius (5th Cent.), and also several poetical ones —which often achieve a high degree of good form—dating from the last century of the Republic and the first six centuries of the Christian Era.

for us is the best that might have been preserved, we may gain a fairly clear idea of what the mass of panegyrics was like.

I have selected for translation[5] the shortest of the collection, yet one which is typical. This panegyric, assigned by most authorities to Claudius Mamertinus, was delivered before the Emperor Maximian at Tréves on April 21, 289 A. D. On May 1, 285 A. D., Diocletian had elevated Maximian, his fellow soldier, to the rank of Caesar and the title, Cousin. They divided sway. Diocletian taking the title of Jovius, directed. Maximian, later (286) accorded the name Herculius and the station of Brother, carried the directions into execution. The coins of the period contain the images of both; the decrees that have come down to us are signed by both.

[TRANSLATION]

Most sacred Emperor, all feasts should be celebrated in your honor as in divine honor. But especially on this most festive and most joyful day, under your rule, should the veneration of your divinity be joined with the solemn worship of the Holy City. At this hour when your piety celebrates the birth of the immortal mistress of the nations, it is fitting and proper that we sing, before all, *your* praises and render *you* thanks, Invincible Emperor. Indeed one can rightly speak of you and of your brother as the Founders of Rome, since it is to you that she owes her restoration, so very like to her foundation. And if this her natal day marks the origin of the Roman people, the first days of your reign preëminently mark her deliverance.

Where shall I begin? Shall I recall the obligations of the Republic to your fatherland? For who doubts that if Italy is by antiquity of glory the Sovereign of peoples, it is Pannonia which is Sovereign by valor? Or shall I repeat the divine origin of your race, to which you bear witness as well by immortal deeds as by your adoption of the name? Shall I recount how you were educated

[5] I have found it necessary to excerpt only essential parts of this speech, and by a free, although I hope not unfaithful rendering, slightly to reorganize them into some semblance of unity, pruning away only expansive excrescences of the main thought. It was convenient to gain some help from the plan suggested by the condensation made by Allain, Vol. 3, p. 416.

and trained on that great frontier, that home of the bravest legions? Of Jove are such things invented, whereas of you they are true, O Emperor. Or shall I attempt to enumerate your exploits? But he who would wish to include all these themes, must hope to have innumerable years, aye centuries—a life as long as you deserve.

When you were summoned to restore the Republic by your kindred divinity, Diocletian, you were more the benefactor than the benefited. When all the barbarian nations of Gaul, united threatened destruction, and when not alone the Burgundian Goths and the German Alemanni but as well the Chaibones and the Herulians—even these, who are chief of the barbarians in might and remotest in distance—would have invaded these provinces in impetuous attack, what god would have brought us hope in such despair, had you not been at hand? What need of a multitude, since you in person contended, you yourself fought to a decisive issue everywhere, all along the line? So fiercely did you rush upon the enemy, that neither they nor our soldiers deemed you were but one. They could not follow you even with their eyes. Truly you were so carried away all through the battle, as a mighty stream enhanced by winter showers and snows is wont to invade the field on every side. So all the Chaibones and the Herulians, all were cut down and slain in the great destruction; and not a fugitive of the battle but the glory of your victory reported their extinction to wives and mothers left at home.

I pass in silence over your numberless contests and victories in all of Gaul. Indeed what discourse would suffice for the multiplicity and grandeur of such achievements? You were the first Emperor to prove that the Roman Empire had no boundary, except such as was set by your arms. In former times the Rhine was regarded as a natural barrier of protection for the Roman provinces against barbarian inhumanity. Ever were we terrified when a mild season diminished the waters of the Rhine. But you, invincible Emperor, subdued these wild and savage peoples by devastation, combat, slaughter, fire, sword. Thanks to you we are now of free and easy mind. Let the Rhine dry up! There is no fear. What I see beyond the Rhine is Roman.

You both are generous, both most brave. In this resemblance you are more and more in harmony; and, what is surer than all kinship, are become brothers in the virtues. It is a fact that in

your sharing this great Empire there is no envy on either side. You have but a single spirit—to guide the Republic. The considerable separation in your residences does not hinder your governing as if with right hands clasped. You place such a premium on concord, Emperor, that those who serve at your side you have bound to you by a personal intimacy and affinity with you. You think it admirable that you have the adherence not of the timidly servile but of the devotedly loyal. It is this especially that we admire in you, O Emperor. Just as all blessings seem to derive to us from the power of diverse divinities, but in reality flow from the highest sources, namely, Jove, Sovereign of Heaven, and Hercules, Peace-Maker of the earth; so of all our most excellent benefits, Diocletian furnishes the stimulus, and you the accomplishment.

It is a mark of your good fortune, I repeat of your felicity, O Emperor, that already have your soldiers victoriously attained the Ocean, that already the ebbing floods draw in the blood of enemies slain on its shore. Fleets, admirable to the extreme, have been built and equipped to assail the sea as well as all the rivers. How prosperous issues will follow you in your naval projects, anyone can easily understand, from the seasonableness of the weather which already attends you.

May it be vouchsafed me to end as I have begun this pious duty. Happy, O Rome, are you in such leaders! Happy, I say, aye much happier now than under your Romulus and your Remus. They were twin brothers, yet they quarreled, vying each to give you his own name; and they chose each separate hills and different auspices. Whereas your preservers of today, when first they return to you in triumph, are eager to be borne together in the same chariot, together to ascend the Capital, together to dwell in the Palace. No doubt soon will that great day dawn when it will not be necessary to set forth the good examples of the Camilli, and the Maximi, and the Curii, and the Catos, for emulation, when rather it will ever and again reveal you two, before our very eyes the most eminent exemplars of governmental wisdom.

And, Emperor, when you have insured the security of the whole world, the City, Mother of your Empire, will receive you. We pray that for this end your loyal hands may from time to time be loosed of their oppressive burdens. And may you in special (for I believe the East makes a similar request of Diocletian) be able

frequently to make happier by the visit of your divinity, these your provinces which enjoy renown, prosperity and a most firmly established peace. You see, O Emperor, how great is the power of your heavenly benefactions to us. Rejoicing in your presence up to now, we already desire your return.

* * * * * *

The models of the panegyrists were Cicero and Pliny, the former not a precedent in the specific speech-form, but exemplary in the manner of flattery and adulation, as in his unrestrained currying of Pompey's favor in his speech on the Manilian Law. Then, of course, there were also many precedents of poetic obsequiousness. But the lapse from Pliny was very great. Read his panegyric to Trajan, thanking him for the Consulship; read this best Roman panegyric, and though you will find it in part dull and dry, though to Trajan are assigned all the blessings and virtues, you will clearly see the orator's high-minded sincerity and noble purpose, some dignity and force and at least decency in the relations of orator and patron.

The panegyrists followed carefully and conscientiously in disposition, topics, attention to figures, the rhetorical works of Epideictic, particularly that of Menander. This work, unfortunately not translated into English, gives special directions in the use of twenty-three varieties of demonstrative oratory, including the types used in praise of a sovereign, praise of a country, praise of a city, the farewell speech to one departing and others, the employment of which you may have observed in Mamertinus. It appeared synchronously with that renaissance of oratory in Greece in the second century B. C., called the Second Sophistic, when the East also was witnessing an attempted reversion to the great orators of the past, and also experiencing dazzling thrills from improvising orators who would speak on any subject.

Critics disagree concerning the value of these speeches. Everyone who reads them in Latin will agree that, from the literary point of view, the pure classic diction, the clarity, the grammatical correctness and a certain finish must be admired. When the Latin tongue was decaying all about them, the use of Cicero as a standard, even though it resulted in book Latin, lends credit to these schoolmen. To be sure, as is perhaps to be expected of an academic product, the speeches are invariably uniform. But no adverse

criticism can be made on grounds of error in external form. They receive the condemnation that they do because of their unhealthy content. Public discourse in no country can match that of these Roman professors for fulsome and base flattery, the bad taste of abject adulation, usurpation of the place of thought by words, passion for strained and turgid thoughts, the use of grand and stately words for little things, the love of epigram, antithesis, and exaggerated hyperbole. The over-use of hyperbole, which must have required audacity, approaches ludicrous parody. The orator can find no comparison in history with the exploits of the subject. One orator compares a decree to Amphion's wonderful music. The present age is proclaimed greater than the golden age of Saturn. Enemies are never spared an avalanche of curses. Divine impetus is discovered to move every royal journey. Crimes and vices are made into virtues. The Emperors, superior as they were to many of their predecessors and successors, were never historically the great geniuses here depicted. Maximian, for example, though a brave and active general, was a greedy and blood-thirsty Prince.

I can catch the fervor of their modern apologists and accept the contention that these Roman orators were perhaps true patriots. I can, and must of course, view their attitude from the perspective of the dangerous and debased time in which they lived, with its emperor cult and divine right, view it from the perspective of a nation of slaves. I can even see in the professions of abject humility the germ of French ceremoniousness, now happily only displayed in stereotyped forms. But an inescapable conclusion is that this eloquence was eloquence empty of ideas; these orators mannerists, specialists in externals.

I cannot now trace the history of the panegyric in the Middle Ages, the Renaissance and the modern world. Such speeches were delivered at the dedication of churches in the days of the Holy Empire. There was a great renewal of panegyrical epideictic in the early Renaissance in Italy, and in England during the 15th and 16th century. Erasmus wrote a great panegyric on Philip II of Spain. The French have a long history of the speech form, which flourished particularly under Louis XIII and Louis XIV, Richelieu and Mazarin and throughout the 18th into the early 19th century. And I am not sure that we must study the oratorical history of peoples with a temper different from ours like the French or

Italians, or of peoples with institutions different from ours, like the Germans under the Kaiser, in order to find approximate modern analogues to the Roman panegyric. It is necessary only to hear or read speeches delivered in our own country at inauguration ceremonies, the awarding of advanced degrees, and particularly the nomination of presidential candidates.

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PANTOMIME—ITS VALUE IN SPEECH EDUCATION*

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A great hue and cry is raised against our education because it fails to make young men and women think. It is superficial and shallow, and educational authorities are called upon to apply remedies. The panacea of pragmatism, the "doing school" of Dewey,—were answers to the appeal for reform. Memory of facts, —even understanding of facts,—these were to be supplemented and eclipsed by the greater aim of teaching the child to apply his knowledge. Nothing is to be learned which has not a use and practical value. If you teach a child about onions, he must plant and cultivate them, buy and sell them, cook and eat them! But you cannot plant an orchid in the school window box, and there are some things worth thinking about that defy application, at least in the immediate school environment. So we wonder whether, after all, we have solved the difficulty. Dr. Hibben, in an article in the December Harper's questions in how far our present practise is being successful.

Certain of the factors which result in the absence of thinking by students of today, are perhaps unavoidable. We are all so pressed for time that it is hard to find a few moments for reflection. Impressions come crowding in upon us; a flood of new books upon every conceivable subject renders it impossible to pause in our greedy acquisitiveness; newspapers flourish and wax fat with news of fact and fancy; and the variety of magazine literature displayed upon the subway news-stand rivals our grandmother's patch quilt in attractive coloring.

Moreover, in school examinations we have scarcely outgrown the habit of placing the emphasis upon the words as the language for conveying thought. Examinations are still, to a great extent, tests of verbal memory. "Intelligent Tests"—from Binet-Simon

* Read at the 1922 Convention in New York.

down—have been justly criticised as tests of this verbal memory rather than of genuine intelligence. Mere Memory still plays a large part in the successful examination.

Language, not as expressing or conveying thought in the sense of a tool, but on its own account, is a concept which, in education, we must rid ourselves of. Words, as such, appeal to young people. It is easier to use words than to use the ideas for which they stand. Words are but the symbols and signs,—and Americans sometimes mistake the shadow for the substance; we all know that the dollar sign is too often confused with the culture which it cannot buy; and the college degree is not always distinguished from the educational product for which it should be the symbol. The immigrant arriving on our shore thinks that the ready-made American shoes, coat, hat, etc. will make him an American! In this as in the use of words, we must learn with Portia's suitor, that "the outward shows may be least themselves."

To teach students how to think is the acknowledged aim of our educational institutions. Undoubtedly Dewey is correct when he holds that language aids thinking,—and we know that our educational precept, "no impression without expression," is true. What we must learn, though, and Dewey recognizes this, is that we ought not to limit our conception of language and expression-means to mere words. We ought to speak "a various language," and by liberating our inert and unresponsive bodies and inexpressive faces for the expression of thought and emotion, increase both our means of transmitting them, and enrich our minds and souls in thinking and feeling. We have forgotten or learned to ignore gesture as one of the most beautiful ways of transmitting thought and emotion, and we have overlooked the possibilities of fluent facial expression to help out in the conveyance of thoughts which defy the bounds of words. Someone has said that "it has been considered well-bred to wear an asbestos facial mask guaranteed to withstand the fire of every flame from heart and soul." Have you ever watched people say "Goodbye!" or "Good morning!"? But Shakespeare says: "There was speech in their dumbness, language in their very gesture."

Pantomime is not action without words; it is the conveying of thought by symbols which are non-linguistic, or by an older language than that which is our human inheritance; for animals and

very young children, before they lisp in numbers, express thought and emotion just as surely and much more effectively than we do, often, by means of our speech-tools. Pantomime begins and ends before words have formed themselves—in a deeper consciousness than that of speech.

Given the problem of sending a thought-cargo from one mind to another—there is a wide choice of means. The artist may use canvas to express his idea to the world; the sculptor employs marble or bronze; the musician conveys the complicated subtleties of his thought through harmonies of tone. The poet—and we should all be poets—uses words. The means are only important as they achieve an end,—to transmit the thought as speedily and effectively as possible. We often hear the expression: "There was no need of saying anything,—I just looked at her!"—or "She just smiled and I knew she was pleased." Body and face are potent conveyancers of emotion; words are but signs and symbols which the race has achieved to make the journey from mind to mind, or, as in print, from one mind to many minds. Provided they carry the thought, they are supremely important, and make it unnecessary to use the older, more reliable, more universal means of transmission: Only when they do not actually carry the thought, we must supplement the carrying system. The foreign lady who said "I kiss you hot!" conveyed her true meaning only when she gave her friend a passionate kiss.

This impelling force of emotional thought must shine out of the eyes, and not be obscured by words. Teachers of speech are often faced with the query as to why a certain speaker—a foreigner or one who is handicapped from the technical point of view—is able nevertheless, to get his message across to his audience. The problem is simple,—the message is so passionate, the thought so true, that it gets over in spite of the words! Love, and hate, joy, pity, need no words; the whole body expresses—as it does in the really artistic photoplay—face, body, arms, hands and feet! American admirers of the terpsichorean art have been wont to emphasize the significance of the feet and to centre the attention on the lower extermities. A famous dancer was once asked why she wore her skirts so long that people were unable to see her feet. She replied that she wanted people to see her face and her body dance! If we would achieve a fuller self-expression we must help our young

people to use the fluent art of constructive gesture. It must be said of them as it has been of Eleanor Duse, that when she was acting she was always thinking. Talking must be the concommitant of thinking; words should never be mere words, empty words, and it should be a disgrace to be characterized as Gratiano: "He says a vast deal of nothing."

It is this habit of saying a vast deal of nothing—of uttering empty words—which is most apparent in the reading or recitation of school children. Perhaps the Silent Reading Method, with its emphasis upon thought-getting, as opposed to "expressiveness" in reading, will achieve good results. Children who formerly read aloud painfully: "Tom threw the ball," will now read silently: "Throw the ball," and follow it with the doing of the act called for. We have all heard poetry recited or read in the sing-song nonsensical fashion of the school-boy:

> "Lives of great men all remind us
> We can make our lives sublime. . . . ."

Words, so read, are not conceived as the author's tools of thought—the paints which make his color picture,—but as more or less important in themselves. In reading or recitation, unlike the act of expressing our own ideas, the writer has chosen the colors and paint brushes, as it were, and we are bound by the terms of his choice. But if we fail to see the picture vividly, to recreate it as the artist saw it; if we fail to conceive the thought perfectly, and to recreate it by true mental activity, the words alone will no more do it than a box of paints will create a Corot or any other masterpiece.

To convey the author's true meaning, we must think the thought and see the picture with him, so that the words will become vital and real, and vibrant with our life. Conceive the words as the bits of stained glass in a window of a great Cathedral; their combination of form and color tells a wonderful story. Without the light behind it and shining through it, though, all is dark; we cannot read the story. It is our mind's active force which enlightens the word combination of the artist-author. To catch the silent voice within and make it function above and beyond words, and to make the student conceive of words as tools which he may use according to his needs—this is the spirit of pantomime. Pantomime is not acting without words; it is the exposition of the soul's

experience—its whole beauty and its whole truth—by means of the body—the whole body.

Let me be concrete in my task of setting before you this study of pantomime, both as it serves to express thought and emotion, and to deepen these beyond the student's experience, and as it helps to make the words of great masters vibrate with the life blood that created them before they were "embalmed and treasured up on purpose for a life beyond life."

The simplest material is not too simple to begin with, and I have seen classes of High School girls intent upon the making of the "Mother Goose Nursery Rhymes" to live. To make "Simple Simon" and "Little Boy Blue" real boys, and to breathe life into "Old King Cole" and "The Queen of Hearts"; to make "The Old Woman Who Lived in Her Shoe" instinct with life, and all her children who were so perplexing to her, real kiddies,—is a fascinating game. The fairy stories of the "Three Bears," "Cinderella," "Snow White," are lived through as joyous experiences. "The Blue Bird" and "Hansel and Gretel," and the "Robin Hood" ballads, are realized as real, and the words of the authors are appreciated as merely stimuli to set the thought and imagination free.

From an outline story it will perhaps be seen most easily that two things are essential; to make the student feel that his own life experience and the experiences related in the story to be pantomimed, are common; and to draw upon his sense impressions to make him really live the story. In the following story of "Pyramus and Thisbe," I have sought to make students see, and hear, and feel, and smell. The senses are the gateways to arouse thought reactions, and pantomime is that muscular expression which conveys mental impression.

The story of "Pyramus and Thisbe" is either read or told as vividly as possible, or the students have been asked to make themselves familiar with the myth. This is followed by a discussion of character and emotion—the thought-process in detail. We decide together,—for the teacher is merely one of the study group,—that it will be best to present the wall that stands between the warring houses of the lovers, and through the crevice of which they carry on their amorous conversation. We select two students and they must realize that they must be "wall-like" in attitude of mind and

body; there can be no unsteadiness, no shifting, no slouching of posture. One stands with her side face to the audience and the other faces the opposite way, and the chink is formed by the touching of the forefinger and thumb of each. The lovers are then chosen. We care very little for stage-presence in making our choice, for the sincerity of the thought as the driving force is going to create the illusion. Pyramus approaches the wall, peers through the chink, and gently whispers the name of his adored one,—that is, he seems to whisper it. Thisbe then appears and her face and body radiate the love which she feels for Pyramus. How Pyramus storms against the wall's restraint; how he would like to tear it down! Thisbe counsels patience, but Pyramus still frets, his tense body and eager face, his impatient feet, expressive all the while. Then Thisbe conceives an idea,—thrilling with the joy of it—she whispers and Pyramus strains to hear her every word through the wall's slight crevice. Yonder in the grove where there is a hyacinth bed of snowiest whiteness, under the mulberry tree, they are to meet, and there will be no wall to intervene between their true hearts; the next night after dinner, when the moon's soft rays will guide their feet, and the nightingale will sing its lovely love notes! Pyramus is overjoyed, and Thisbe and he part.

The next scene is laid in the grove where the mulberry tree and the hyacinth bed are seen in the moonlight. Thisbe comes running through the grotto, looking back furtively lest her suspicious sire may be following her. Breathless, she arrives at the trysting place; the tree is recognized as the mulberry tree and the white hyacinth bed is there. Pyramus will come very soon, and meanwhile she will rest upon the grass beneath the tree. She sinks gently to the ground and gives herself up to romantic dreams; she and Pyramus will outwit stern Destiny, and travel far away from the cruel wall. A lion's roar is heard, and she sits erect, scarcely being sure. It comes again—it is nearer than it was! She is filled with terror—she cannot move; then she jumps up and runs off among the trees. Her scarf trails behind her and is left upon the ground. The lion appears, upon all fours; his expression is terrible, ferocious, and he licks his lips as he approaches; his mouth and paws are blood-stained for he has just devoured a good meal. He notes the scarf and sniffs at it; he tears it with his front paws as he holds it between his teeth, but it is too filmy and delicate to make

a good plaything,—and he is thirsty and goes off to drink at some clear pool. Pyramus comes running through the grotto; he calls Thisbe's name and listens for an answer. Surely she is waiting for him. He calls again,—and listens! She may be hiding, or asleep perhaps. He is so very late; his father's guests had insisted upon toasting their host's young heir, and he had been detained so long before he could slip away. "Thisbe, Thisbe!" he calls, as he searches for her behind this tree and that,—and then his eye lights upon the scarf—her scarf! He picks it up and raises it tenderly to his lips—ah, it is her perfume which he breaths! He kisses it passionately, and as he lowers it, he sees that it is torn,—and horror, blood stained too! She has been here, and alas, a wild beast has devoured her! Grief is succeeded by despair,—but almost at once, determination follows upon that. He will die, too! If she no longer breathes the air of Greece, he, too, will go thence, and prove to gods and men, the power of true love. He takes his little dagger from his belt and stabs himself, uttering the name of Thisbe as he falls to the ground and with his last breath.

Thisbe comes stealthily and fearfully back through the trees. The lion is gone, surely, and Pyramus awaits her! "Pyramus!" she calls, "Pyramus! Pyramus!" He must be here, just pretending not to hear her! It is almost dawn,—and they will have so little time; she looks up at the sky and notes the change of light as the moon retires, and the sun's advance guard appears. "There he is!"—and she runs toward his sleeping form, uttering his name gladly! Ah, he is pretending to be asleep. She will bend down beside him and stroke his cheek. He does not respond. She touches his shoulder and gently shakes him. Terror seizes her; she puts her hand close to his mouth as she bends closer to him, and horror!—grief!—he does not breath! Her body is filled with sobbing, and her head sinks down upon his inert form. Her hand touches something hard and cold upon his breast; she looks; it is the dagger! "Kind dagger!" She plucks it forth, and raises it to her lips. With the same blade that slew Pyramus, she, too, will die; together they will descend into the land of Shades, and together cross the Styx. She plunges the dagger into her heart, and falls prostrate to the ground.

This recital is merely to show how the minds of the students are led to conceive the emotional situations of a story; the action of

face and body are merely the outcome of the thought-process. The technique will be more or less crude and lacking in grace, but action will be true and harmonious, and this in itself is a long way on the road toward grace and art. So intent upon the thought in its fluid development, will students be, that there will be no time for that self-thought which is the root of awkwardness. Bodily and mental poise will flow naturally when inhibitions cease, and consciousness of self slips away to the background,—and the wonderful, beautiful word and all that's in it—is pushed to the forefront. Through this pantomimic exercise, finally, students will be helped to appreciafe the art of the stage which is a harmonious development from within the actor's mind,—a real service to those ideals of dramatic art which are still too seldom realized on Broadway.

THE BEREA PLAYERS—AN APPRECIATION

BY THE EDITOR

With apologies to JAMES WATT RAINE, Berea College

MEMBERS in attendance at the Cincinnati convention will long remember the delightful entertainment provided at the Friday evening session by the Mountain Players of Berea College under the direction of Professor James Watt Raine.

The boys and girls who played were all mountain people—"born barefoot" as Professor Raine expressed it. They came from the most inaccessible parts of Kentucky, Tennessee, Virginia, West Virginia, North Carolina and Alabama, and they varied in age and education from the first year of high school to the senior year in college. Representing that portion of our population who by virtue of their geographical isolation have remained somewhat apart from and behind the times—"our contemporary ancestors,"—they brought with them a suggestion of rooted American folk-culture that was a revelation to those of us who know only the America of overgrown and alienized cities. They were free from self-consciousness, and not yet spoiled, as so many of us are spoiled, by too much knowledge of unimportant things. None of them had been trained in the technique of acting, and few had had any sort of instruction

in speech. Many had had little or no contact with modern civilization outside of the college itself; some had never ridden on a railroad train until very recently. On the night before their performance in Cincinnati they had been taken to see David Warfield in the *Merchant of Venice*, and for many of them this had been the first visit to a regular theatre.

"But think how much ignorance there is in Cincinnati," said Professor Raine in introducing them. "It is possible that even in this audience there are some so illiterate in mountain matters that they would not know how to drive an ox team down Stoney Creek."

The purpose of the performance was not to astonish the audience with a demonstration of perfect technique in acting; it was rather to illustrate an educational process through the dramatizing of our common life. To that end Professor Raine had excluded his more experienced players, preferring to show us what he was trying to do with untrained boys and girls. At the same time he was in no sense sacrificing or falsifying art for a fancied educational purpose, for the ultimate end of all good art—to give deep pleasure—was never lost sight of, and the actual process followed was very much that of the development of drama itself.

The Players presented three scenes. The first was a dramatization of a single episode in history which brought the life of the mountaineers and the life of the nation at large together. The second was a dramatization of a bit of contemporary mountain life, essentially familiar to the players themselves. The third was an original play, evolved as directly out of the common life of the players as those of Professor Koch's Carolina Playmakers have been. In explaining the three steps and their relation to the process of dramatization Professor Raine said:

"The dramatization of common life brings results that can be graduated and measured more readily than any incursion into the realms of adventure and romance.

"While facts are not so important as truth, no one but a poetic genius can attain truth without a close acquaintance with facts.

"In dramatizing we must gather these facts both from history and from our own observation. Not only do we need a trustworthy knowledge of the language, the activities, the customs, pleasures and peculiarities of the people we study but we must understand the *significance* of all these things.

"If one is teaching a class of young people to dramatize life in their own locality he will find his task half done if they have a vivid sense of history. A large part of his effort will be spent in awakening this sense—in making them more alert to seize upon those events and aspects that are most significant, though not always most noticeable. Such significant historical facts may be discovered by wide reading or by noticing some tradition and following it back by careful investigation to determine its authenticity and origin. If the facts are ascertained to be facts and seem to be vitally significant, some situation must be conceived in which these facts can be embodied, and their importance flashed forth in a strong light. The situation chosen must demonstrate not only the importance of the facts, but it must be humanly interesting.

"Our first scene tonight is to bring out the fact that the Mountain people made a very important contribution to the nation in the Revolutionary War. After Washington took command of the Continental Army at Cambridge, July 3, 1775, the first bodies of soldiers to join him were Mountain men. Morgan's riflemen and Nelson's riflemen came with their own equipment, their own rifles, and their unmatchable experience in rough wilderness warfare.

"To show forth this fact an interesting occasion must be chosen from all the possible settings consonant with the historical situation. If possible it should furnish a contrast, to make the coming of these Mountain men more emphatic.

"We have chosen a ball given in honor of the General in Chief the day after he took command of the army.

"Who shall be present? Our first thought is of John Adams. But he was not there. We have a letter written to him by his wife describing the occasion, even down to the General's uniform. We shall let Mrs. Adams be the hostess of the occasion. Let us invite also Mrs. Mercy Warren, wife of the new paymaster but better known at that time as the sister of James Otis, and as the most notable authoress of her day. Mr. James Warren would of course be present. Several men whom the Congress had just made Generals were conducting the siege of Boston; General Ward of Massachusetts would be the natural one to accompany Washington, as he was the senior in command, but we shall substitute one of the younger officers, Nathanael Greene, a Quaker from Rhode Island, who later became, next to Washington, the greatest General of the Revolution. We shall introduce daughters of James Otis, John

Hancock, and Colonel Prescott without having access to their family records.

"As two Mountain captains arriving the same night would distort the historical perspective, we choose Daniel Morgan as being more interesting dramatically than Nelson. He had received an unbelievably severe flogging while serving in the French and Indian War, and we know that he and his men from the wilderness marched to Boston in twenty-one days with no baggage wagons—indeed, with no equipment or provisions except what they carried.

"A subordinate fact brought out in the first scene is that Washington himself had practically become a Mountain man; and if his half brother Lawrence had not died, leaving him his great estates to manage, George Washington would probably have become the first governor of Kentucky.

"The second scene is so familiar to our students that we use no written lines. I sketched the situation, suggested here and there a few phrases to blaze the trail, and their own observation (contradictory at times) supplied the details. It has never been rehearsed twice the same way. Of course it is not a play. But it has strong local color, very different in quality from that usually scraped together in a few days by magazine writers.

"Some of you may object to applying the word "dramatization" to these two scenes. I plead guilty. But they are at least a legitimate part, and a very necessary part, of the dramatizing process. If practice in these preliminary steps is omitted the result will lack vitality.

"The curtain rises the third time on a play.

"In this the customs, manners and incidents are as true to life as the Washington scene which we carefully gathered from historical sources; and there is something of the same free and familiar treatment that we secure in the second scene. But there are three new elements: some attempt at character drawing, a definite plot, and emotion. The presence of these three elements transforms the rather raw material of the first two scenes into the finished product —a play.

"It is in my judgment useless to try to dramatize our common life (or any other, for that matter) unless we perceive its significance, unless we recognize frankly its worth. We must have a real respect, I had almost said an affection, for the persons represented. The objects they reverence (however uncouth) must have overawed

and hushed our own spirits, else the men and women we create will be only pasteboard with a dab of paint. One must understand them sympathetically, else he can never feel either the pathos or the passion of their lives. And no one, I think, can successfully portray any people until he understands almosts instinctively their sense of humor.

"All this involves of course unusual intimacy with one's material. Such intimacy is possible to most of us only when dealing with the material of our common life.

"In studying any situation or people one may emphasize either the likeness to ourselves or the divergencies. If we overemphasize the similarities there will be no individual flavor. If we overemphasize the differences we tend toward farce or even burlesque. How can we hold the golden mean? If it is *our* life we are dramatizing we shall not treat it as farce. If we understand its *significance* we shall not blur it into inspid generality."

Sophisticated critics of art, music and literature are fond of saying that there will never be any American national music or any American national drama, because a national art can only be built upon a substructure of folk culture and folk art; and America, they say, has no such thing. Confining their observation to New York, Chicago, and Hollywood, they assert that there is no folk culture in this country except Irish folk culture, or Jewish folk culture, or German folk culture, or Negro folk culture, or perhaps Indian folk culture. But those who sat in the Odeon at Cincinnati on the last Friday evening of 1923 felt the breath of a real American folk culture, with roots in the soil, and with clear mountain air above; a culture less sophisticated, perhaps less artistic, but generally more human than the imported varieties, and much more truly ours.

That no national literature or drama has yet developed out of this folk culture is probably due to the fact that the life of these people has so far been interpreted to the rest of us largely by outsiders—often, as Professor Raine suggests, by magazine writers on a week end visit; or by hack novelists, or by seekers after romance. A real national drama will begin to develop out of it when we get these people to express themselves, as they really are; and when we begin to look for the points of vital contact between them and the rest of the nation. In this development Professor Raine, Professor Koch and a few others are the real pioneers.

EDITORIAL

TO Charles H. Woolbert, who for the past three years has so ably performed the exacting duties of Editor, the QUARTERLY JOURNAL, its readers, and its new Editor extend the sincerest good wishes and the most profound thanks. That his editorship has been scholarly, able, fair, and inspiring the columns of the JOURNAL itself bear eloquent witness, and as the new Editor begins to realize the difficulties and complexities of the task he finds himself wondering how any human being could have done so well. May Mr. Woolbert enjoy to the full the rest and recreation which he has earned!

WITH this issue the editorial offices move east. But they are still within the three-mile limit. The JOURNAL will continue to be as nearly representative of the whole National Association as the Editor can make it. No radical changes need be expected, and no changes at all save as the natural sign of evolution or of reaction to the criticisms and suggestions offered by members and subscribers.

In the few brief hours following his election at Cincinnati the Editor strove to collect as many such criticisms and suggestions as possible. Of criticisms—destructive criticisms—there were very few; of suggestions there were many, most of them in the nature of forecasts of a probable natural development. More have come in since by mail. Still more are solicited. To the end that the policy of the JOURNAL may be fully and intelligently discussed by members and subscribers, a few of the most important reactions so far obtained are here set down:

1. In respect to the JOURNAL as a whole the opinion was al-

most unanimous that it ought to remain substantially unchanged; in purpose, scope, tone, size, and format it seems to be about what the Association wants.

2. In respect to the leading articles there is some difference of opinion. Many convention-goers have asked that somewhat less space be given to publication of papers already read at the convention, and somewhat more to new material. In general the Editor is sympathetic with this point of view, but he finds himself confronted with two difficulties. The first is that a perusal of the material on hand shows the papers previously read at conventions to be more numerous and of better average quality than papers not so read. The second is that for every member who has heard a given paper read at a convention there are perhaps nine other members who have not heard it. The Editor wants to print new material, and whenever two equally good and equally appropriate articles are available, one previously read at a convention and the other new, he will certainly publish the new one. But if the members want an abundance of new material published they will have to busy themselves about writing it. Meanwhile he will try to cut down slightly on the convention material (though it has not been possible in this issue), and to publish only that for which there is good reason. The mere fact that a paper has been read at a convention and is a good paper does not seem to justify publication in the JOURNAL. But if it suggests some new principles that call for further thought and discussion, and that cannot well be assimilated at a single hearing; or if it contains detailed information valuable as data and not readily taken down in meeting; or if it embodies inspirational qualities that grow with repeated readings, even those present will wish it published.

3. In respect to the Forum there seems to be a feeling that there should be more discussion, even controversy,—but kept short and to the point, after the fashion of the letters printed in the correspondence columns of the best newspapers. With this goes a feeling that extended controversy through the leading articles should be discouraged except when the points involved are of unanimous interest or great informative value. It has even been suggested that highly controversial material should be confined to the Forum, and printed only in the form of letters to the Editor, so that there need be no suspicion of editorial endorsement. In any

case the Forum seems to afford an opportunity of which the readers have not been taking due advantage.

4. In respect to the columns devoted to New Books, Periodicals, and News and Notes, the comments seem to be favorable, except that nearly everybody says, "Print more." It will be possible to print more if more contributions are received. There appears to be some sentiment for shorter and more informative book reviews, and more of them.

5. In respect to the separate issues of the JOURNAL it has been suggested that certain numbers ought to feature certain subjects, with some approach to specialization. The most radical suggestion is that one issue a year—the last, perhaps—be devoted entirely to specialization in the nature of advanced research in some one subject. The Editor would like to hear other opinions on this matter. He had already planned to make the April number somewhat more than usually interesting to high school teachers, and had hoped to make the June number especially interesting to graduate students and those engaged in research. Whether he ought to go farther than this in the direction of specialization he does not feel competent at present to decide.

In general it has seemed wise to make haste slowly. Questions of policy and progress have been subordinated to the more practical question of how to get the February issue out before the first of March. The only change observable in this issue is that the somewhat voluminous convention news has been taken out of the Forum and given a separate heading of its own. Perhaps this will serve to remind the readers of the original intention of the Forum, and to coax in a little more of the sort of material that nearly everybody seems to want to see there. Readers who find themselves possessed of ideas in the nature of discussion, either on the policy of the JOURNAL or on other topics of common interest, are urged to set them down in brief but pointed letters to the Editor, suitable for publication in the Forum.

THE Editor is fortunate in having secured the services of two able Associates, Miss Lousene Rousseau and Mr. Hoyt Hudson. Miss Rousseau is a veteran in the office, and the Editor relies greatly upon her experience. Among other things she will con-

tinue to take entire charge of the News and Notes column, and readers having items for publication are urged to save time by mailing them direct to her. The Editor will take the ex-Editor's advice, and make free use of the Associates, not only by assigning them work to do, but by consulting with them on matters of policy; and the proximity of Mr. Hudson will make even last minute consultations quite possible.

The list of Assistant Editors has been juggled a little in the interest of geographical balance and balance of interests. Each of the eighteen Assistants has now a definite subject assignment, and readers who find their favorite topics neglected in the JOURNAL will know where to send their protests.

THE reader's attention is called to the abstract of Mr. Woolbert's report which appears in the minutes of the Cincinnati convention, and particularly to the tabulation of articles appearing in the JOURNAL showing their geographical and subject distribution. It is significant that the material remaining on file is not nearly as well balanced as that so far published, either topically or geographically; in other words, Mr. Woolbert has done even better in the matter of balance than could reasonably have been expected of him. The new Editor will feel very proud of himself if he succeeds in doing half as well.

THE FORUM

EDITOR'S NOTE: The Forum is purposely left open as an invitation. Nearly everybody seems to want more brief spirited discussion, more give and take. All right. Let's have it. The Editor invites those who have suggestions to make, or opinions to offer, or objectives to attack, or positions to defend, or arguments to refute, or surprises to spring, or problems to suggest, or brickbats to throw, or axes to grind, or testimony to bear, or facts to report, or bombshells to explode—upon any subject within our field—to embody their ideas in brief, direct letters to the Editor, and send them in. To insure publication such letters should be to the point, reasonably concise, and reasonably well written. All letters must be signed, but names will be withheld from publication if desired.

Just by way of starting something the Editor suggests the following questions for discussion:

1. Should the delivery of unoriginal material from memory be excluded from courses in public speaking?
2. Should the oral interpretation of literature from memory be discouraged?
3. Has anybody ever been really cured of stammering?
4. Should medial *r* (as in *Harding*) be unpronounced in English?
5. Is Utterback right about the "ends" of speech?
6. Should stammerers be given exercises in articulation?
7. Should gesture drill be abolished?
8. Should the National convention be held only biennially?
9. Should college credit be given for participation in student dramatic productions?
10. Should judgeless debates be encouraged?
11. Should elementary courses in public speaking be made difficult?
12. Should voice technique be taught in high school?
13. Is there too much "silent assimilative reading"?
14. Should standardized pronunciation be regarded as desirable?
15. Should the actor feel his part?

But these are only suggestions. Other topics will be equally welcome.

ASSOCIATION NEWS

THE CINCINNATI CONVENTION
December 27, 28, 29, 1923

ABSTRACT OF THE SECRETARY'S MINUTES*

HENRIETTA PRENTISS, *Secretary*

THURSDAY, DECEMBER 27—MORNING SESSION

The eighth annual meeting of the National Association of Teachers of Speech was called to order at ten o'clock in the foyer of the Hotel Gibson, Cincinnati, with President Gough of De Pauw University in the chair.

After a gracious welcome by President Hicks of the University of Cincinnati, President Gough reviewed the year's work of the Association, paying special tribute to Mr. Woolbert and Mr. Immel for their conduct of the Journal, and to Mr. Van Wye for his excellent arrangements at Cincinnati, and to the American Association for the Advancement of Science, for its coöperation in receiving the National Association as its guests. He closed with certain recommendations regarding the policy of the Association.

On motion, the recommendations were referred to a committee consisting of Woolbert, chairman; Merry, O'Neill, Dolman, Miss Babcock, Drummond, and Hunt.

On motion by Kay at the suggestion of the President, the Secretary was directed to telegraph the greetings of the Association to its former President, James A. Winans, ill in a Philadelphia hospital.

* Summaries are omitted of all papers submitted for publication.

Dwight L. Watkins of the University of California, under title of "The Common Front," urged the convention in its campaign against the great unknown to seek not for agreement but for truth, and to come together to listen and learn, to narrate and expound; not to convert and proselyte.

Harry Caplan, of Cornell University, read a paper on "The Latin Panegyrics of the Empire." [1]

A. Craig Baird, of Bates College, next discussed "Argumentation as a Humanistic Study."

In the report on the QUARTERLY JOURNAL Charles H. Woolbert, retiring Editor, stressed the national nature of the Association, and pointed out that every state in the Union was represented among the members or subscribers. He set forth four motives by which his conduct as Editor had been guided: (1) Saving money, (2) Getting the JOURNAL out somewhere near on time, (3) Providing a fair distribution of space both geographically and according to the various interests of the professions, and (4) Keeping everybody connected with the JOURNAL comfortable and happy.

In regard to his third motive Mr. Woolbert presented tables showing the geographical distribution of members and subscribers, and that of articles in the JOURNAL; also the distribution according to subject matter and grade of school. These tables, being of exceptional interest, are here set down in full:

LIST OF MEMBERS AND NON-MEMBER SUBSCRIBERS

Northeast	*M.*	*S.*		*Middlewest*	*M.*	*S.*	
Connecticut	3	2		Illinois	31	31	
Delaware	1	0		Iowa	43	42	
Dist. of Col.	5	7		Indiana	15	21	
Maine	2	2		Kansas	12	17	
Maryland	2	6		Michigan	21	22	
Massachusetts	18	12		Minnesota	18	22	
New Hampshire	4	3		Missouri	11	12	
New Jersey	8	8		Nebraska	2	5	
New York	53	25		North Dakota	3	3	
Pennsylvania	25	20		Ohio	26	30	
Rhode Island	0	2		South Dakota	5	10	
Vermont	1	1		Wisconsin	23	14	
Totals	122	88	210	Totals	210	229	439

[1] Published in full in this issue of the QUARTERLY JOURNAL.

South	*M.*	*S.*		*West*	*M.*	*S.*	
Alabama	1	1		Arizona	2	3	
Arkansas	1	1		California	30	36	
Florida	1	1		Colorado	5	7	
Georgia	2	2		Idaho	1	3	
Kentucky	2	3		Montana	2	4	
Louisiana	7	2		Nevada	1	1	
Mississippi	2	1		New Mexico	0	2	
North Carolina	3	3		Oregon	6	4	
Oklahoma	3	12		Utah	5	8	
South Carolina	1	0		Washington	5	10	
Tennessee	4	4		Wyoming	1	3	
Texas	11	15					
Virginia	1	0					
West Virginia	1	1					
Totals	40	46	86	Totals	58	81	139

GEOGRAPHICAL DISTRIBUTION OF MAIN ARTICLES

1921	*Northeast*	*Middlewest*	*West*	*South*
February	2	3	1	0
April	1	5	1	0
June	3	3	0	0
November	4	3	1	0
1922				
February	3	3	0	1
April	4	3	0	0
June	2	5	0	0
November	1	3	0	2
1923				
February	3	3	1	0
April	5	1	0	1
June	4	2	1	1
November	5	2	0	0
Totals	37	36	5	5

GEOGRAPHICAL DISTRIBUTION OF BOOK REVIEWS

1921	*Northeast*	*Middlewest*	*West*	*South*
February	2	2	0	0
April	3	3	0	0
June	0	2	0	0
November	0	2	0	0
1922				
February	2	2	0	0
April	1	3	0	0
June	1	4	0	0
November	1	5	0	0

1923				
February	1	2	0	0
April	1	3	0	0
June	3	2	0	0
November	6	1	0	0
Totals	21	31	0	0

GEOGRAPHICAL DISTRIBUTION OF ARTICLES LEFT IN THE FILES

Northeast	7
Middlewest	13
South	2
West	7

DISTRIBUTION OF ARTICLES ACCORDING TO TOPIC

Public Speaking	15
Interpretation	6
Dramatics	6
Speech Correction	10
Educational Progress and Methods	24
Methodology and Fundamental Concepts	16
Phonology and Phonetics	7

DISTRIBUTION OF ARTICLES ACCORDING TO GRADE OF SCHOOL

General	21
High School	16
College	35
University	8
Special Schools	4

In concluding his report, Mr. Woolbert offered the following recommendations:

1. More money for the Editor for stenography and proofreading.

2. Larger use of the Associate Editors.

3. More rigid editing of articles in the interest of economy and compression.

The report was accepted and the recommendations referred to the Committee on Recommendations already considering those offered by the President.

On the invitation of President Gough, Judge Hoffman, of the Common Pleas Court of Cincinnati, who, as an Alumnus of Bates College, had come to hear Mr. Baird's paper, addressed the Convention.

Ray K. Immel, Treasurer and Business Manager, in summarizing the financial situation, reported a small balance on hand, and the JOURNAL in good working condition.

THURSDAY, DECEMBER 27—AFTERNOON SESSION

The afternoon session was opened with a paper by William E. Utterback, of Dartmouth College, on "A Psychological Approach to the Rhetoric of Speech Composition."[2]

Glenn N. Merry, of the University of Iowa, under the topic "The Development of the Speaking Voice," pleaded for a discussion of voice in terms of science, and gave a demonstration with apparatus of the two factors involved in increasing loudness: increased application of energy to the vibrator, and increased resonance.

Hoyt H. Hudson, of Swarthmore College, read a paper on "Rhetoric and Poetry."[3]

Giles Wilkeson Gray, of the University of Illinois, read a paper on "Behavioristic Aspects of Speech Defects."[4]

Wayland M. Parrish, of the University of Pittsburgh, read a paper on "Oratorical Rhythm."

Andrew T. Weaver, of the University of Wisconsin, read a paper on "Experimental Studies in Vocal Expression."

Russel H. Wagner, of Iowa State College, read a paper on "The Training of the Public Speaker in the Time of Cicero."

Albert M. Harris, of Vanderbilt University, whose topic was "Fostering Oral English," read only part of his paper, owing to the lateness of the hour.

The meeting adjourned at five P. M.

FRIDAY, DECEMBER 28—MORNING SESSION

The meeting was called to order at ten-fifteen.

A. Craig Baird reported that the informal committee-at-large on the subject of debating had held two lively sessions, and had crystallized its opinions in two resolutions, as follows:

1. That it is the sense of this meeting that the judgeless system of debate should be encouraged.

2. That the means by which the best emphasis can be put upon debate is excellent classroom instruction.

Mr. Baird also offered the suggestion that in view of the unusual interest shown in the subject of debate, this subject should take a larger place in the 1924 Convention program.

[2] Published in full in this issue.
[3] To be published shortly.
[4] Published in full in this issue.

Chairman Woolbert reported for the Committee on Recommendations as follows:

1. On the President's recommendation of further coöperation with the A. A. A. S., moved and carried that he be urged to appoint a committee of two for detailed study.

2. On his recommendation for continuation of long-term committees, the recommendation endorsed.

3. On his recommendation that the work of the Committee on American Speech be encouraged, the recommendation endorsed.

4. On his recommendation that the Secondary School Committee be either discharged or instructed to proceed, action deferred until after the report of said committee.

5. On his several recommendations concerning financial matters, moved and carried that he be asked to appoint a Committee on Finance to confer with the Treasurer.

6. On his recommendation that the three vice-presidents be discontinued in favor of one, the recommendation opposed by the Committee on geographical grounds.

7. On his recommendation that all officers of the Association be elected by direct secret ballot without intervention of a Nominating Committee, moved and carried that a compromise plan be recommended; the Nominating Committee to be retained on the ground that it offers the best chance for a balanced slate, geographically and otherwise; but the said Committee to be elected by secret ballot, with as many ballots on the elimination plan as necessary to give every member of the Nominating Committee a majority vote.

8. On the President's other recommendations, no action taken, on the ground that they were in the nature of personal suggestions to the next President.

9. On the Editor's recommendation concerning more money for stenography and proofreading, action referred to the proposed Committee on Finance.

10. On the Editor's other recommendations, no action taken.

Moved and carried that the report of the Committee on Recommendations be adopted.

Balloting was begun immediately under the committee plan for the Nominating Committee. Kay, Hanley, and E. O. Trueblood were appointed tellers.

Everett L. Hunt, of Cornell University, presented the report of the Committee on the Teaching of Public Speaking in Technical and Professional Schools, assisted by James Armstrong, of Northwestern University, and Russell Wagner, of Iowa State College.*

* An abstract of this report will be published later.

Edward C. Mabie, of the University of Iowa, read a paper on "Color Mixture in Stage Lighting."

The President announced the following committees: On affiliation with the A. A. A. S., H. A. Wichelns and J. R. Ryan; on finance and auditing, J. T. Marshman, J. Dolman, Jr., and H. H. Higgins.

William Hawley Davis, of Bowdoin College, read a paper on "The Educational Significance of Public Speaking Courses in Stimulating Expression."[6]

Moved and carried that the reports of the Committees on College Entrance Credit and on American Speech be postponed until afternoon.

Meeting adjourned at twelve-thirty.

FRIDAY, DECEMBER 28—AFTERNOON SESSION

Meeting called to order at two o'clock.

E. O. Trueblood reported for the tellers that four members had been elected by majority vote to the Nominating Committee, namely, Drummond, Kay, T. C. Trueblood, and Miss Johnson. Ballots were distributed for election of the fifth member.

D. L. Watkins, of California, reported that apparatus had been set up in the A. A. A. S. for recording extemporaneous speeches, and that records made by some of the members might be heard at the close of the session.

J. Walter Reeves, of Peddie Institute, reported some progress by the Committee on College Entrance Credit, and urged all members to coöperate in bringing the matter repeatedly to the attention of college and university authorities. Report approved.

Glenn Merry, of the University of Iowa, reported for the Committee on American Speech.

W. J. Kay, of West Virginia University, reported for the Committee on Membership.

Smiley Blanton, of Wisconsin, next presented "A Workable Bibliography for Beginners in Speech Correction."[7]

The program was continued with a symposium by W. J. Kay and W. C. Dennis on "Experimental Studies in Evoking Reactions to Content." This was followed by a paper on "The Organization

[6] Published in full in this issue.

[7] Published in full in this issue.

of a Course for Evoking Reactions to Content," by W. N. Brigance, of Wabash College.

E. O. Trueblood reported that Merry had been elected the fifth member of the Nominating Committee.

Robert E. Williams, of De Pauw University, presented the report of the Committee on Secondary Schools. The report was adopted, but no definite action taken as to the future of the Committee.

FRIDAY, DECEMBER 28—EVENING SESSION

The evening session was held informally at the Odeon of the College of Music, with many visitors present.

President Gough introduced President Hutchins, of Berea College, who greeted the members on behalf of the Berea Players.

James Watt Raine, of Berea, read a paper on "Dramatizing Our Common Life,"[8]

The Berea Players presented three one-act sketches in illustration of the plan outlined by Mr. Raine.

Miss Carol McMillan read a paper on "The Growing Academic Recognition of Amateur Dramatic Production."[9]

In the absence of L. M. Brings, of Minnesota, who was scheduled to speak on "The Contribution of Personality Made Through Participation in Amateur Dramatic Production," E. G. Flemming, of Miami University, spoke extemporaneously on the same subject.

SATURDAY, DECEMBER 29—MORNING SESSION

The meeting was called to order at ten-fifteen, President Gough in the chair.

Moved and carried that the meeting end at eleven forty-five A. M. to accommodate members leaving on noon trains.

Herbert A. Wichelns, of Pittsburgh, presented the report of the Research Committee. Five tasks, he said, had been undertaken:

1. To list the research work being done, for the JOURNAL.
2. To discover the consensus of opinion as to what should be the direction for new investigations. No recommendations to make at present.
3. To elicit papers on the present situation in Voice Study.
4. To summarize the present state of graduate study outside the thesis.

[8] Reported in this issue, p. 60.
[9] Published in this issue.

5. To assemble a bibliography of the entire field of speech education, to which end the Committee will welcome from all members reports of bibliographies, either printed or in private hands. A task for all time.

Charles A. Fritz, of Otterbein College, presented the report covering No. 4.

Mr. Wichelns also reported for the Committee on Affiliation with the A. A. A. S., recommending that action be deferred indefinitely.

John Dolman, Jr., acting for J. T. Marshman, Chairman, reported for the Committee on Finance and Auditing, as follows:

1. That the Committee has audited the Treasurer's books and finds them correct.

2. That it recommends an increase in the advertising rates of the QUARTERLY JOURNAL, the amount to be at the discretion of the Treasurer.

3. That it recommends the abandonment of the distinction between membership and subscription, and of the one dollar initiation fee, the change to date from the next November issue; and it cites the following reasons: (a) It will greatly simplify the Treasurer's accounts. (b) It will make for less confusion of mind on the part of members and prospective members. (c) It will make the solicitation of subscriptions easier and more effective.

4. That it urges upon the members the necessity of increasing the membership list by personal solicitation.

5. That it recommends that the Membership Committee be made responsible to the Treasurer rather than the President.

6. That it recommends that the present Finance Committee be continued in office throughout the year to confer with the Treasurer on finance problems.

7. That it recommends that the Treasurer be requested to pay up his own subscription.[10]

Moved and carried that the report be adopted.

The President announced that according to plans adopted in 1922, the 1924 Convention would be held in Chicago.

In the absence of a Committee on Resolutions it was moved and carried unanimously that the Secretary tender the thanks of the Association to Mr. Van Wye, Chairman of the Committee on Local Arrangements, to the management of the Hotel Gibson, to the A. A. A. S., and to President Harry B. Gough, for their contributions to the success of the Convention.

Moved and carried that the question of the continued existence of the Secondary School Committee and of the disposition of funds subscribed for its use be left to the Finance Committee.

[10] Editor's Note: It is believed that this was intended to be humorous.

A. M. Drummond reported for the Nominating Committee, recommending that in future conventions the Committee be elected on the morning of the first day, and offering the following nominations:

For President—Wilbur Jones Kay, of West Virginia.
For First Vice-Presdent—B. C. Van Wye, of Cincinnati.
For Second Vice-President—Mary B. Cochran, of Vassar.
For Third Vice-President—Dwight E. Watkins, of California.
For Secretary—Fredrica V. Shattuck, of Iowa State College.
For Treasurer—Ray K. Immel, of Michigan.
For Editor of the JOURNAL—John Dolman, Jr., of Pennsylvania.
For Member of Council—Wm. Hawley Davis, of Bowdoin.

Moved and seconded to adopt the report of the Committee, and carried unanimously.

Mrs. Kingsley, speaking on behalf of Miss Babcock, who had left early, offered a resolution that the national convention be held only biennially, in alternation with sectional meetings. Kay moved to postpone consideration until the 1924 Convention. Wichelns moved to refer to a special committee for consideration during the year. Merry suggested as substitute amendment to refer to the Advisory Council for report at the 1924 Convention, and without objection Wichelns accepted the amendment. Motion to refer as amended carried.

Moved and unanimously carried that the Secretary be directed to write thanking Mr. Raine and President Hutchins of Berea College for the delightful program presented by the Berea Players.

Moved and seconded that the QUARTERLY JOURNAL be made a monthly publication. Moved and carried to refer the matter to the Advisory Council.

Reeves moved that a sub-committee to the Committee on Secondary Schools be appointed to prepare a syllabus of a course of study that might be submitted to the colleges in asking for entrance credit. Motion carried.

Moved and carried that more time and earlier time be allowed for business meetings at future conventions.

Moved and carried that the 1924 Convention should be held on December 29, 30, and 31.

The convention adjourned at eleven-forty-five.

LIST OF THOSE IN ATTENDANCE AT THE CINCINNATI CONVENTION

Abrams, M. R., University of Cincinnati, Cincinnati, Ohio.
Armstrong, James, Northwestern University, Evanston, Ill.
Babcock, Maud May, University of Utah, Salt Lake City, Utah.
Baird, A. Craig, Bates College, Lewiston, Maine.
Baird, Robert L., West High School, Cleveland, Ohio.
Bangham, Dorothy, Wilmington, Ohio.
Barrer, Fern, Lombard College, Galesburg, Ill.
Bauer, Marvin, Cornell University, Ithaca, N. Y.
Baumgartner, Ira P., Shaw High School, Cleveland, Ohio.
Blanton, Smiley, University of Wisconsin, Madison, Wis.
Blattner, Helene.
Borchers, Gladys L., Rockford College, Rockford, Ill.
Bradley, Howard, Dartmouth College, Hanover, N. H.
Brees, Paul R., Wittenberg College, Springfield, Ohio.
Brigance, W. N., Wabash College, Crawfordsville, Ind.
Brophy, Daniel F., College of the City of New York, New York, N. Y.
Bryan, Earl C., Wilmington College, Wilmington, Ohio.
Bunn, Russell G., Hiram College, Hiram, Ohio.
Burns, Dana T.
Cable, W. Arthur, State University of Iowa, Iowa City, Iowa.
Caplan, Harry, Cornell University, Ithaca, N. Y.
Cochran, I. M., Carleton College, Northfield, Minn.
Colcord, Marian L., Iowa State College, Ames, Iowa.
Cooper, W. H., Ohio University, Athens, Ohio.
Crocker, Lionel, University of Michigan, Cincinnati, Ohio.
Dennis, W. C., Simpson College, Indianola, Iowa.
Dolman, John, Jr., University of Pennsylvania, Philadelphia, Pa.
Drummond, A. M., Cornell University, Ithaca, N. Y.
Eich, Louis M., University of Michigan, Ann Arbor, Mich.
Fitzgerald, Catherine H., Cleveland, Ohio.
Flemming, Edwin, Miami University, Oxford, Ohio.
Freburg, Mildred, Iowa City, Iowa.
Fritz, Charles A., Otterbein College, Westerville, Ohio.
Gaylord, J. S., Northwestern University, Evanston, Ill.
Gelino, Edna, Cleveland, Ohio.
Getzendanner, Jessie, Cincinnati, Ohio.
Gough, Harry B., De Pauw University, Greencastle, Ind.
Gray, G. W., University of Illinois, Urbana, Ill.
Hanley, B. T., Tulane University, New Orleans, La.
Hannah, R., Cornell University, Ithaca, N. Y.
Harbison, C. C., Oberlin College, Oberlin, Ohio.
Harris, Albert Mason, Vanderbilt University, Nashville, Tenn.
Hathaway, John Harold, Battle Creek, Mich.
Hedrick, Jennie, Director of Speech Clinic, Washington, D. C.
Higgins, H. H., University of Wyoming, Laramie, Wyo.
Hill, Howard T., Kansas State Agriculture College, Manhattan, Kans.

Holcombe, Ray E., Kansas State Agriculture College, Manhattan, Kans.
Hollister, R. D. T., University of Michigan, Ann Arbor, Mich.
Hopkins, H. D., Heidelberg University, Tiffin, Ohio.
Hudson, Hoyt H., Swarthmore College, Swarthmore, Pa.
Hunt, E. L., Cornell University, Ithaca, N. Y.
Hunter, R. C., Ohio Wesleyan University, Delaware, Ohio.
Huss, Olive G., Wausau, Wis.
Immel, Ray K., University of Michigan, Ann Arbor, Mich.
Jackson, William J., State University of Iowa, Iowa City, Iowa.
Johnson, Gertrude E., University of Wisconsin, Madison, Wis.
Karr, Harrison M., Indiana University, Bloomington, Ind.
Kay, Wilbur Jones, University of West Virginia, Morgantown, W. Va.
Kingsley, Mrs. Perle Shale, University of Denver, Denver, Colo.
Langworthy, Helen, Iowa City, Iowa.
Lardner, J. L., Northwestern University, Evanston, Ill.
Layton, Charles R., Muskingum College, New Concord, Ohio.
Lean, Delbert G., Wooster College, Wooster, Ohio.
Laughlin, Anne P., Ohio Wesleyan University, Delaware, Ohio.
Leas, Mrs. DeWitt H., Ohio Wesleyan University, Delaware, Ohio.
Lloyd, M. Pearl, Ohio Wesleyan University, Delaware, Ohio.
Lyon, Clarence E., University of South Dakota, Vermillion, S. Dak.
McKay, Frederick, Michigan State Normal College, Ypsilanti, Mich.
McMillan, Carol, Northwestern University, Evanston, Ill.
Mabie, Edward C., State University of Iowa, Iowa City, Iowa.
Marshman, J. T., Ohio Wesleyan University, Delaware, Ohio.
Menser, C. L., Knox College, Galesburg, Ill.
Merry, Glenn N., State University of Iowa, Iowa City, Iowa.
Miller, Emerson W., Ohio Wesleyan University, Delaware, Ohio.
Miller, R. A., Heidelberg University, Tiffin, Ohio.
McNabb, Edith Methan, Delaware, Ohio.
McNabb, L. C., Ohio Wesleyan University, Delaware, Ohio.
Nash, Texora, Cincinnati, Ohio.
Nelson, Nial, University of Utah, Salt Lake City, Utah.
Norvelle, L. R., State University of Iowa, Iowa City, Iowa.
O'Connell, William, Hutchinson, Kans.
O'Neill, J. M., University of Wisconsin, Madison, Wis.
Parrish, W. M., University of Pittsburgh, Pittsburgh, Pa.
Pelsma, J. R., University of Kansas, Pittsburg, Kans.
Pflaum, G. R. R., Cornell University, Ithaca, N. Y.
Plummer, Winner, Berea College, Berea, Ky.
Prentiss, Henrietta, Hunter College, New York, N. Y.
Raine, James Watt, Berea College, Berea, Ky.
Raine, Mrs. James Watt, Berea College, Berea, Ky.
Rassweiler, G. F., Bloomsberg State Normal, Lewisburg, Pa.
Reeves, J. Walter, Peddie Institute, Hightstown, N. J.
Rousseau, Lousene G., Western State Normal School, Kalamazoo, Mich.
Ryan, J. P., Grinnell College, Grinnell, Iowa.
Scott, Preston H., Purdue University, Lafayette, Ind.

Shattuck, Fredrica V., Iowa State College, Ames, Iowa.
Shaw, Warren C., Knox College, Galesburg, Ill.
Strain, Mary A., De Pauw University, Greencastle, Ind.
Summers, H. B., Kansas State Agriculture College, Manhattan, Kans.
Taylor, W. R.
Trueblood, E. O., Earlham College, Richmond, Ind.
Trueblood, Thomas C., University of Michigan, Ann Arbor, Mich.
Utterback, William E., Dartmouth College, Hanover, N. H.
Van Wye, B. C., University of Cincinnati, Cincinnati, Ohio.
Veatch, W. H., Dakota Wesleyan University, Mitchell, S. Dak.
Wagner, Mrs. R. H., Iowa State College, Ames, Iowa.
Wagner, R. A., Iowa State College, Ames, Iowa.
Waring, Emma G., Mansfield, Ohio.
Weaver, A. T., University of Wisconsin, Madison, Wis.
Weaver, Mrs. A. T., Madison, Wis.
Weller, Herbert C., Beloit College, Beloit, Wis.
West, Robert, University of Wisconsin, Madison, Wis.
Wichelns, H. A., University of Pittsburgh, Pittsburgh, Pa.
Wilner, George D., Fairmount College, Witchita, Kans.
Woodward, H. S., Western Reserve University, Cleveland, Ohio.
Woolbert, Charles H., University of Illinois, Urbana, Ill.

MEETING OF THE WESTERN SECTION, NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Oakland, California, July 5, 6, 1923

(At the Annual Convention of the National Education Association)

SECRETARY'S MINUTES

THURSDAY, JULY 5—AFTERNOON SESSION

Meeting opened at 2:15, Professor J. M. O'Neill of the University of Wisconsin presiding. The following program was carried out:

I. Opening address "Objectives of Speech Education" by Professor J. M. O'Neill, University of Wisconsin. The discussion of this paper was led by Professor A. E. Turner of the University of Nevada and continued by Miss Mason of Scranton, Pennsylvania, and Professor Dwight E. Watkins of the University of California.

II. The second item listed on this program was a paper on "The Educational Function of High School Dramatics" by Professor C. D. Thorpe of the University of Oregon; it was omitted owing to the absence of Professor Thorpe. The paper arrived by mail too late to be read to the meeting.

III. The paper on "Teaching Speech Composition in the High School" written by Miss Fanny McClean of the Berkeley, California, High School was read by Miss Madeline Christie of the same High School. Following this Professor Hume of the Greek Theater of the University of California made an announcement concerning a summer school of dramatics being conducted in the Berkeley High School. Professor Watkins of the University of California made an announcement concerning the QUARTERLY JOURNAL OF SPEECH EDUCATION and asked for subscriptions.

IV. A paper on "The Uses of Speech Contests" was read by Professor Bryan Gilkinson of the University of Minnesota. This topic was idscussed by Miss Bessie Gillson of the Kingsbury, California, High School.

Meeting adjourned 5 P. M.

FRIDAY, JULY 6—AFTERNOON SESSION

Meeting was called to order at 2:10 P. M., Professor Dwight E. Watkins of the University of California presiding. The following program was carried out:

I. A paper on "Speech Training Through Acting, Reading, and Declamation" as read by Professor Rollo A. Tallcott of Butler College. A discussion of this paper was led by Miss Gertrude Urton of the Santa Barbara, California, High School and continued by Mrs. Fitch of the Corona, California, High School, Professor Watkins of the University of California, Professor Turner of the University of Nevada, and Miss Gillson of the Kingsburgh, California, High School.

II. A paper on "Instruction on Public Speaking as a Means in Education" was read by Professor Sarah Huntsman of the University of California. This paper was discussed by Professor Albert Mason Harris of Vanderbilt University.

III. A paper on "Standards in Interpretation" was read by Miss Millis L. Caverly of the Piedmont, California High School. This paper was discussed by Professor Gertrude E. Johnson of the University of Wisconsin.

IV. A paper on "Speech Training on the High School Curriculum" was read by Professor Robert E. Williams of Depauw University. This paper wa sdiscussed by Miss Catherine L. Fields of the Santa Rosa High School.

Meeting adjourned at 5:15 P. M.

J. FRED MCGREW, *Secretary*
Gooding College, Idaho.

EASTERN AND NEW ENGLAND CONFERENCES

A joint meeting of the Eastern and New England Public Speaking Conferences will be held at Harvard University on Friday and Saturday, April 11 and 12. Conferences will be devoted to dramatic art and "workshop" methods; the teaching of argumentation, and recent experiments in inter-collegiate debating; rhetoric and oratory; historical and critical estimates of effectiveness in public address; problems of normal schools in speech training, public speaking, and dramatics; and tests and measurements of speech. Copies of the program will be mailed early in March to members of the New England and Eastern Conferences, and to others on request. The conferences will be held at Harvard University, and hotel headquarters will be at the Parker House, which is convenient to Harvard Yard.

H. B. HUNTINGTON, *Brown University, President of the New England Public Speaking and Oral English Conference.*

E. L. HUNT, *Cornell University, President of the Eastern Public Speaking Conference.*

NEW BOOKS

POLITICS AND PERSUASION

Public Opinion in War and Peace. A. LAWRENCE LOWELL. Harvard University Press. 1923.

Public Opinion. WALTER LIPPMANN. Harcourt, Brace and Co. 1922.

Professor Hudson, in his "Field of Rhetoric," (QUARTERLY JOURNAL OF SPEECH EDUCATION, April 1923) mentions John Pym as a wielder of public opinion, and goes on to say, "It is the wielder of public opinion that the student of rhetoric is interested in. In political life a man must be something other than a pure statesman on the one hand or a literary artist on the other, he must know and use rhetoric as a technique of power."

If rhetoric is the science of discovering all the available means of persuasion, it cannot become an effective "technique of power" without a study of those to be persuaded; and a rhetorician's study of his audience inevitably leads him to an investigation of what Sir Robert Peel called "that great compound of folly, weakness, prejudice, wrong feeling, right feeling, obstinacy and newspaper paragraphs which is called public opinion." The wielding of public opinion is persuasion "writ large."

It is difficult to find a pigeon-hole for persuasion in the academic cabinet. The classical rhetoricians thought persuasion belonged to them; but even the Aristotelian rhetoric was something of a compound of psychology, ethics, politics, and literary criticism. Modern rhetoricians have often surrendered their birthright, and have devoted themselves exclusively to problems of style. Persuasion is now being treated by psychologists, sociologists, and, in the case of the books to be here discussed, by writers who may be termed political philosophers.

The first two chapters of President Lowell's book are remarkably similar to Professor Winans' treatment of persuasion in his *Public Speaking*. In both works, attention is the fundamental factor in the formation of an opinion. "The art of persuasion," says Lowell, "consists largely in directing attention to those aspects of a subject that will influence the mind of the person to be persuaded." The effect of interest and emotion upon attention; suggestion, imitation, and crowd psychology are somewhat similarly treated by both writers. President Lowell is not inclined to attach great importance to crowd psychology for the wielder of public opinion, as he does not believe opinions formed under mass influence are likely to be permanent.

The chapters on political parties, public opinion in war, and after the war, are of practical value to those who exercise control over public opinion, and of great speculative significance to those whose interests are purely academic. The final chapter, "Changes of Disposition," is in part a study of radical and conservative tendencies in youth and age. It brings to mind at once the classic treatment of the subject in Aristotle's *Rhetoric*. Mr. Lowell writes with a command of illustration possible only to a life-long student of political opinion. His psychology is thoroughly assimilated to his purpose; his writing is never burdened with excess baggage.

"Within the life of the generation now in control of affairs," says Walter Lippmann, "persuasion has become a self-conscious art and a regular organ of popular government." Whether or not persuasion as a self-conscious art is as young as the present generation, it is now with us, and is applied to greater numbers than ever before. Mr. George Creel's *How We Advertised America* is a rather depressing tale to one who distrusts government by propaganda; but Mr. Creel's methods, whether we like them or not, are rapidly becoming a part of the technique of democracy. The burden of Mr. Lippmann's appeal is that this technique shall be in the hands of an intelligence service which shall be an independent, expert organization. In a sense he would take the persuasion out of public opinion and substitute an honest presentation of facts. But this is to suggest a connotation of the term persuasion unacceptable to many teachers of rhetoric, and also to attribute a false simplicity to "the honest presentation of facts."

Public opinion, according to Mr. Lippmann, results from the

pictures in men's minds. These pictures are often false, due to influences from without and within. External factors that distort our images are censorships, limited social contacts, limitations of time and space, false emphasis and selection in compressed reports. Internal influences detrimental to truth are the prejudices which make stereotypes of our images, and prevent them from corresponding with reality. The chapter on "The Making of a Common Will," in which the welding of these individual stereotypes into a public opinion is described, is of special interest to students of rhetoric. The analysis of Mr. Hughes' first political speech after accepting the Republican nomination for the Presidency, is an excellent rhetorical study; for it examines acutely the speech, the speaker and the audience as factors in a persuasive effort to produce a Republican vote. In a somewhat similar manner the persuasive aspects of Mr. Wilson's fourteen points are studied. The fruitfulness of these analyses is greatly increased by Mr. Lippmann's exceptional equipment for employing history and politics in the service of rhetoric. Students of rhetoric might throw some light on history and politics, as well on their own field, by carrying further Mr. Lippmann's type of investigation.

E. L. HUNT, *Cornell University.*

Builders of the Canadian Commonwealth. (A Collection of Speeches with Introductory Essays). GEORGE H. LOCKE. The Ryerson Press, Toronto, Canada. 1923. Pp. 317. $2.50.

In one of his last public utterances, a speech delivered at Vancouver British Columbia, a few days before his death, the late President Harding gave a marked development of a theme very dear to his heart, a preaching of what he liked to call "the gospel of understanding." The President strove to emphasize that Canada and the United States are two peace-loving neighbours, thankful to be free from Europe's embroilments, and setting an example to the world through mutual good will, independence, the fraternization of citizens, and the investment of the funds of each country in the business enterprises of the other. And, to quote the speaker's own words: "We think the same thoughts, live the same lives, and cherish the same aspirations of service to each other in times of need."

It is a truism to say that Canada reads much more about the

United States than the United States reads about Canada, just as Scotland reads more about England than England reads about Scotland. Such a situation is unavoidable when a nation with a small population lies side by side with a greater neighbor speaking the same language. To the thought of the people of the United States, numbering one hundred and thirteen millions, Canada, with her eight millions does not loom large; while the opposite condition exists in Canada. No small proportion of the books, magazines, and newspapers which Canadians read are infused with American opinion, while Canada exercises comparatively little influence upon her neighbour.

There are many books published in Canada which would be of real interest to the American reader if only brought to his notice. *Builders of the Canadian Commonwealth* by George H. Locke contains much that will appeal to the student of politics and history, especially those phases of politics and history which have to do with Canada's relationship to this republic, both in the past and now. The public speaker will find Dr. Locke's contribution not only exceedingly entertaining but essentially valuable. He tells of the building of the Canadian nation through the epoch-making speeches of her statesmen. Some thirty speeches are reproduced in this book, and each address is introduced by an effective biographical and critical study of the orator. Presented chronologically these make up a most interesting record of oration and event.

Dr. Locke makes numerous observations relating to the rhetorical and oratorical qualities of these great political leaders. In the brief space of this review one cannot mention the men by name. French-Canadian and British-Canadian, these orators were personalities possessed of charm and dignity, and their speeches did much to give their native land a high place in the society of Great Britain and Europe. Although their names are now forgotten in the United States, these same men delighted audiences on this side of the Border. The readers of this journal will find particular enjoyment in several of the speeches included in the volume. May I select two or three for special mention. Hon. Joseph Howe gave an address at Detroit, in July 1865, on *The Commercial Relations Between Canada and the United States,* and this at a time when the trade question between the two countries was provoking fevered discussion on all sides. Few who read this magazine may know that

it was a Canadian patriot and man of letters who first established night schools in New York City. We refer to Thomas D'Arcy McGee, and recommend *The Principle of Confederation,* a speech which he delivered before the Legislative Assembly of Upper Canada, February, 1865. Prior to the Civil War there were many Canadians who advocated Annexation with the United States. There are some half dozen speeches which bear directly or indirectly on this problem; two of the spiciest are those of Sir Oliver Mowat and Hon. T. Chandler Haliburton. The latter gentleman, in addition to his capacity as a statesman, is unquestionably the best of all Canadian humorous writers. As the creator of the inimitable Sam Slick he won the hearts of a vast public in this country, including Artemus Ward who loved him dearly. Even as late as 1874 Annexation talk was prevalent and stirred Hon. Edward Blake to give one of his finest addresses, and this is included in the collection.

Dr. Locke has not omitted to offer speeches by such modern orators as the late Sir Wilfrid Laurier, the eminent French-Canadian premier; Sir Robert Borden; Sir Robert Falconer, president of the University of Toronto; Sir Lomer Gouin, former premier of Quebec; Sir George Foster and Hon. Newton Rowell, Canada's representatives on the League of Nations Council. The present prime minister, Rt. Hon. W. L. Mackenzie King, is represented with a speech on *Reconstruction;* while Professor Stephen Leacock of McGill University discusses *Education and the Unity of the British Empire.* Those who know Stephen Leacock as a humorist will like to see how he speaks on a serious subject in a serious way.

Whether consciously or not, Dr. Locke makes it perfectly evident that the majority of these men had a sound preparation for public speaking. He attributes their oratorical gifts to a substantial training in the Classics.

Builders of the Canadian Commonwealth was published ten weeks ago. The first edition, not a small one, is practically exhausted, and a new edition is already on the tapis. In writing of this book, one must not neglect to mention the admirable introductory essay from the pen of A. H. U. Colquhoun, M. A., L. L. D., Deputy Minister of Education for the Province of Ontario.

ROBERT HANNAH, *Cornell University.*

The Practical Chart and Handbook of Parliamentary Motions. A. BYRLE WHITNEY. The Economy Advertising Company, Iowa City, Iowa. $1.25. 79 pages.

This Handbook on parliamentary law has an advantage over many now in print because of the supplementary chart of motions which is fastened to the back cover of the book. This chart is printed on cloth in two colors, facilitating rapid classification of motions. The text of the book deals only with the problems most generally used so that each point may be covered quickly by reading. The book is neatly arranged with numbered paragraphs. It should prove of considerable assistance to those wishing a pocket handbook in parliamentary procedure.

G. N. M.

LABORATORY AND RESEARCH

EDITOR'S NOTE: This new column is established experimentally to provide the Research Committee of the National Association with a regular space in which to report all research papers, studies, and experiments that come to its attention. Readers having knowledge of progress in research are invited to notify the Chairman of the Research Committee, Herbert A. Wichelns, Universty of Pittsburgh.

RESEARCH PAPERS IN PROCESS OR LATELY FINISHED

COMPILED BY THE COMMITTEE ON RESEARCH
H. A. Wichelns, University of Pittsburgh, Chairman

THE following list is a supplement to the two statements printed in the JOURNAL for June and November, 1923 (pp. 235-240, and 363-371).

SPEECH CORRECTION AND VOICE SCIENCE

Cordtz, Anna B. A Study of the Systems of Phonetics Used in the Teaching of Reading, Based on Phonetics. (Ph. D. thesis at University of Iowa, under Assistant Professor Sara T. Barrows; unfinished.) Words in the Thorndike and Horn vocabulary list compiled for primary teachers are being studied with reference to the relation of sound to alphabetic symbol and are classified accordingly. All the factors involved in the process of reading—recognition of the eye and ear, reproduction by the speech organs and in writing—will be considered in this study. The goal is to discover the points of strength and weakness in the use of phonics, with an explanation of the same, and to develop a phonic method which will not violate the principles on which English speech is based.

Daws, Josephine. A study, by the methods of instrumental phonetics, of a French gramophone record. (A. M. thesis at University of Iowa, under Assistant Professor Sara T. Barrows.) The purpose is to bring to light certain French habits of speech with reference to sound combinations: glides, assimilations, slurs, quantity, pitch.

Metfessel, Milton I. A Study of Melody in Speech. (A. M. thesis in speech at the University of Iowa under Professor G. N. Merry and Assistant Professor Sara T. Barrows; unfinished, degree expected in January, 1924.) This is a continuation of the work in which Professor Scripture at the Yale Laboratory and Professors Seashore and Merry at the University of Iowa were pioneers. The plan has been to duplicate the sound vibrations of a phonograph record, and to magnify them by mechanical means so as to study factors embodied therein. In this study, the Victor Record 16168-B by W. J. Bryan, speaking on immortality, has been used. Five hundred feet of motion picture film were used in the actual photographing of the vibrations by means of the Iowa apparatus. Pitch has been read and recorded on blue prints of the entire film, and the pitch results have been graphed, together with a notation of the duration of each phonetic unit. Parallel with this procedure has gone a tentative interpretative study. When the graphing is finally checked, the study of melody will proceed from what can be found on the graphs.

Mills, Alice W. MacLeod. Speaking Voice Improvement. (A. M. thesis in speech at the University of Iowa under Professor G. N. Merry; finished; not published.) In two parts. The first part is a mechanistic rating of the speaking voice—culminating in chart form which indicates mechanistic vocal defects and suggests specific methods of treatment. As a means of approach to this, descriptions of the speech mechanism and of the attributes of voice are given, with explanations of the functioning of the speech mechanism and of the factors which control the vocal attributes. Experimental data, secured in the treatment of ten cases of vocal defect, test, to a certain degree, the value of the chart. The second part, which grew out of the first, is a critical digest of the views of thirty-two well known writers on Breathing for Speech. This study was made

to determine the degree of accuracy on the subject of the books examined. Breathing was considered, not because it was thought the most important phase of voice training, but because all phases could not be included in the limited study, and because breathing seemed to come first in point of time in the production of tone.

Simon, Clarence. Objective Values of Speech Sounds. (Ph. D. thesis in speech at the University of Iowa under Professor G. N. Merry and Assistant Professor Sara T. Barrows; unfinished.) The study is chiefly of the significance of data based upon interpretations of speech sound waves.

SPEECH COMPOSITION: RHETORIC

Cable, W. Arthur. Studies of the Appeal in Representative Public Addresses of Various Ages and Civilizations. (A. M. thesis in speech at the University of Iowa under Professor G. N. Merry; unfinished.) Mode of procedure: a. A survey of the literature of the subject. b. A detailed study of addresses for (1) Record of expressions involving appeal; (2) Analysis of the object of each appeal; (3) Classification of appeals. c. Formulation of laws governing the appeal.

DRAMATICS

Borcher, Gladys. The Problem of Action in Dramatic Production. (Paper and bibliography presented in graduate seminar at the University of Iowa, under Professor E. C. Mabie; finished.)

Fie, Gladys L. A Study of David Belasco as Theatrical Manager and Producer. (A. M. thesis at University of Iowa, under Professor E. C. Mabie; unfinished.)

Kumler, Mary E. The Function of the Director in Theatrical Production. (A. M. thesis at University of Iowa, under Professor E. C. Mabie; unfinished.)

Langworthy, Helen. The Development and Conception of the Theater as a Social Institution, with special consideration of the Theater in America. (A. M. thesis at University of Iowa under Professor E. C. Mabie.)

McGhee, Mildred M. Some Comedians of the Nineteenth Century. A Study of Acting. (A. M. thesis at University of Iowa, under Professor E. C. Mabie; unfinished.)

Morton, Vance M. The Early Opposition to the Theater in America (1750-1814). (A. M. thesis at University of Iowa, under Professor E. C. Mabie; unfinished.)

Oltrogge, Esther E. A Director's Study of Victor Hugo's "Cromwell." (A. M. thesis at University of Iowa under Professor E. C. Mabie; unfinished.)

Robb, Margaret. A Constructive Program for Dramatic Work in Secondary Schools. (A. M. thesis at University of Iowa, under Professor E. C. Mabie; unfinished.)

NEWS AND NOTES

NEWS OF THE DEPARTMENTS

THE results of the Blanton-Stinchfield Measurement Tests at Mt. Holyoke College, as reported in the last issue of the JOURNAL, are as follows:

The tests were given to the 340 Freshment in September, 1923. Classification by groups:

Group I—Required Freshman work (corrective)	53
Group II—Required Sophomore work (ineffective speech, or needing some form of spech work during college course)	80
Group III—Excused for speech work (but permitted to elect)	144
Group IV—Recommended to elect courses in the department by reason of high standing in the tests	65

Fifty-three, or approximately one-sixth of the entering class, require corrective work during the present year. Work in small groups, or individually.

Eighty with ineffective speech, plus 144, excused from speech, represent the average group, approximately two-thirds of the class.

Sixty-three, or approximately one-fifth of the class, in the superior group.

The intercollegiate debate between Yale and Pennsylvania on January 19 was broadcast in its entirety by Radio Station WIP, Gimbel Brothers, operating from the control room of the University of Pennsylvania in Houston Hall. WIP is one of the most powerful stations in the country, having been heard from Hawaii to Poland, and Alaska to Brazil; and it is believed that the audience

which heard the Yale-Pennsylvania debate was the largest that ever heard an event of this kind. Mr. E. R. Bushnell, Director of Publicity at the University, has received many enthusiastic letters of appreciation from listeners-in, with requests for more broadcasting of debates.

Professor H. S. Woodward sends an interesting record of an open-forum debate between Western Reserve University and Washington and Jefferson College, held at Geneva College, a neutral platform. The question was, "Resolved, that the power of the Federal Supreme Court to declare statutes unconstitutional should be restricted." Before the debate the members of the audience were asked to indicate their opinion, whether "strongly favorable," "slightly favorable," "neutral," "slightly opposed," or "strongly opposed." A similar expression was taken after the debate. The vote was as follows:

	Before	*After*
Strongly favorable	13	29
Slightly favorable	12	10
Neutral	16	2
Slighty opposed	10	5
Strongly opposed	9	14

By evaluating ballots of the respective classes as follows, +2, +1, 0, —1, and —2, it was possible to figure numerically the total opinion of the audience. Before the debate it was +10; after, +35, indicating a clear victory for the affirmative.

By having the ballots signed, it was made possible to trace the exact changes of opinion that took place. For example, of the sixteen neutrals before the debate not one was neutral in the final vote; of the two neutrals left after the debate, one had been "strongly favorable" and the other had been "slightly unfavorable." Space was left on the ballot for "reasons for the opinions held," and the material thus gathered proved of great interest to the debaters.

This general system of estimating the effects of speeches has been used for some time by W. E. Utterback, of Dartmouth, in his classes, and was described by him in the QUARTERLY JOURNAL of April, 1922. When used in debating, a clear gain from the system is that it combines the vote by the audience upon the question, which is the characteristic feature of the open-forum debate, with